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SCULPTURA:

OR THE

HISTORY, and ART OF CHALCOGRAPHY,

AND

Engraving in Copper,

WITH

An ample enumeration of the most renowned Masters, and their Works.

To which is annexed

A new manner of Engraving, or *Mezzo Tinto*, communicated by his Highness *Prince Rupert* to the Author of this Treatise.

xxxi. EXOD. xxxv.

Implevi eum Spiritu Dei, Sapientiâ, & Intelligentiâ, & Scientiâ in omni Opere, &c.

LONDON,

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TO THE

HONOURABLE,

AND

LEARNED GENTLEMAN,

ROBERT BOYLE Esq;

SIR,

HAving upon your reiterated instances (which are ever commands with me) prepared this Treatise concerning the History of Chalcography *&c. I thought my self engag'd, to signifie to the rest, that may possibly receive or Satisfaction, or Benefit from it, to whom they are obliged for the Publication of it. The truth is, as it respects the pains which I have taken, it bears not*

the least proportion with my ambition of ſerving you; but as you are pleaſed to judge it uſeful for the encouragement of the Gentlemen of our Nation, who ſometimes pleaſe themſelves with theſe innocent diverſions (Collections worthy of them for divers reſpects) and, eſpecially, that ſuch as are addicted to the more Noble Mathematical Sciences, *may draw, and engrave their* Schemes *with delight and aſſurance, I have been induc'd to think it more worthy your Patronage, and of my ſmall Adventure who profeſſe to have nothing ſo much in my deſires, and which I more avow the purſuite of, then to employ the whole remainder of the life, which God ſhall aſſigne me, and that I can redeem from its impertinencies, in contributing to that great and auguſt deſigne, which*

your

your illustrious, and happy Genius do's prompt you to, of cultivating the Sciences, and advancing of useful knowledge, emancipated from the strong contentions, and little fruit of the former; Envy, and Imposture of the latter Ages.

Sir, This is not in the least to flatter you, nor can I have other aime in it, then that by your great Example, I might excite such as (like you) have Parts and Faculties, to things that are glorious, and worthy of them. Your studies are so mature and universal, your travels so highly improv'd, and your Experience so well establish'd; that, after I have celebrated the Conversation which results from all these perfections, it is from You alone, that I might describe the Character of an accomplish'd Genius, great, and worthy our Emulation.

latian. But though your modesty do's not permit me to run through all those Transcendencies; yet, the World is sufficiently instructed by what you cannot conceal, that I say nothing of servile, and which will not abide the Test; so as I have been often heard to exult in the felicity of this Conjuncture of ours which (since those prodigies of Virtue, the illustrious Ticho, Bacon, Gilbert, Harvey, Digby, Galileo, Peiresky, De Cartes, Gassendi, Bernier [his Disciple now in Persia] and the late incomparable Jacomo Maria Favi &c.) has produc'd us nothing, which will support the comparison with you, when I shall pronounce you (and as indeed your merits do challenge it) the Phœnix of this latter Age.

And now that I mention'd Signor Favi, I will not conceal with

what

what extasie, and joy I lately found his memory (which I have so much, and so often heard mention'd abroad, by such as had the happiness to know him intimately) consecrated by the eloquent pen of Monsieur Sorbiere, in a discourse of his to Monsieur Vitre, concerning the utility of great Travel and Forreign Voyages; because it approches so neer to the Idea which I have propos'd, and may serve as an encouragement and example to the Gentlemen of our Nation, who, for the most part wander, and spend their time abroad, in the pursuite of those vain and lower pleasures, fruitless, and altogether intollerable. But Sir, I will crowd no more into this Epistle (already too prolixe) which was only design'd to accompany this piece, and some other usefull, and more liberal diversions

of

of this nature, which I cannot yet produce: But every thing has its time; and when I would redeem it to the best Advantage, it is by entertaining it with something that may best declare to all the World, how greatly I account the honour of being esteem'd

Sir, Your most humble,

and Most obedient

Servant

J. EVELYN.

Sayes-Court,
3. April 1662.

An Account of Signor Giacomo Favi *by* Monſieur Sorbiere.

GIacomo *Maria Favi* of the Houſe of the *Mareſcotti* of *Boulonia*, died above thirty five years of age, neer fifteen years ſince, in the City of *Paris*. *It is a Hiſtory worthy of Record, and that all the World ſhould take notice of this incomparable Perſon, as that great Wit and polite Philoſopher* Monſieur Sorbiere *do's deſcribe him*: For as much (*ſayes he*) as it ſeems to be a very great reproch, that neither *Prince*, nor *State* have hitherto had the conſideration, or the courage to undertake, what one particular perſon alone did reſolve upon for the univerſal benefit, and good of the publick: For it was upon this deſigne, that he engaged himſelf

ex-

expresly, making the most exact observations, and collecting the *Crayons*, *Prints*, *Designes*, *Models* and faithful *Copies* of whatsoever could be encountered through the whole *Circle* of the *Arts* and *Sciences*; the *Laws*, and the *Customs* practised wherever he arived. He had already acquired by study a thousand worthy and curious particulars; He *Design'd* excellently well, understood the *Mathematicks*; had penetrated into the most curious parts of *Medecine*, and was yet so far from the least *pedantry*; that he would (when so dispos'd) play the *Gallant* as handsomely as any man, and which he was indeed able to do, enjoying a plentiful Revenue of neer three thousand pounds sterling a year, which he ordered to be paid him by Bills of Exchange, whersoever

his

his Curiosity should invite him. But otherwise, truly his Equipage was very simple, and his train reduced to one only servant, which he was wont to take in every town where he made any stay. He had already visited *Italy*, *Germany*, *Poland*, *Swethen*, *Denmarke*, *Holland* and *England*, from whence he came into *France*, to go into *Spain*. Finally, he arrived at *Paris* in *Anno* 1645. with one *Bourdoni* a *Sculptor*, dwelling neer the *Thuyleries*, where he no sooner appear'd, but he was immediately found out, and known by all the *Virtuosi*, and as soon enform'd himself of all that were extraordinary, and conspicuous for all sorts of curiosities, whereof he carefully took notice; but especially he made an intimate acquaintance with one *Monsieur Petit*, a very rare and curi-

curious perſon, and indeed greatly reſembling the *Genius* of this noble Gentleman, as being one, who for theſe fifty years paſt, diſcover'd a wonderful ardor for the *Sciences*, and a dilligence ſo indefatigable in the reſearch of all eſtimable, and worthy Inventions, as that it is a thouſand pitties (and a thing not to be conceived indeed without infinite regrette) that this *Age* of ours could never yet approch him. So laudable and worthy of praiſe, has his expenſes been upon divers *Machines* and *Experiments*, beyond the forces of a Private Perſon; that had he but been ſupported (as at firſt he was by the *French King*, and the great *Cardinal de Richlieu*, under whom he enjoyed divers honourable and handſome Employments) he had perhaps, amongſt all the

Arts

Arts through which he run, found out some *Abridgements* and *Perfections*, new, and altogether stupendious; and as indeed, he has already done to admiration; so far at least, as his discretion, and his Affairs would give him leave.

But to returne to our new *Democritus*, *Signor Favi*; He had made provision of sundry huge *Volumes*, which were no other then the *Designes* of all sorts of *Instruments* and *Machines* that he had seen and perused; besides a world more which he had sent away into *Italy*; For this curious person neglected nothing, but went on collecting with a most insuperable dilligence, all that the *Mechanicks* had invented for *Agriculture*, *Architecture*, and the *Fabrick* of all sorts of *Works*, belonging to *Sports*, and to *Cloathes*,

for

curious person, and indeed greatly resembling the *Genius* of this noble Gentleman, as being one, who for these fifty years past, discover'd a wonderful ardor for the *Sciences*, and a dilligence so indefatigable in the research of all estimable, and worthy Inventions, as that it is a thousand pitties (and a thing not to be conceived indeed without infinite regrette) that this *Age* of ours could never yet approch him. So laudable and worthy of praise, has his expenses been upon divers *Machines* and *Experiments*, beyond the forces of a Private Person; that had he but been supported (as at first he was by the *French King*, and the great *Cardinal de Richlieu*, under whom he enjoyed divers honourable and handsome Employments) he had perhaps, amongst all the

Arts

Arts through which he run, found out some *Abridgements* and *Perfections*, new, and altogether stupendious; and as indeed, he has already done to admiration; so far at least, as his discretion, and his Affairs would give him leave.

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for

for Use and for Magnificence. There was nothing so small, and to appearance, trifling, which he did not cast his eyes upon, and which he had not some hand in, or improv'd, even to the least *minutiæ*; whither it were a divice of some *Hasps*, the *Latch* of a door, a simple *Lock*, the *Cover* or *Patin* of a *Cup*, a *Dress*, &c. even to a very *Tooth-picker*: so as he shewed no less then two hundred *Toyes* for Children to play withall: fourty several wayes of Plowing the ground, a world of *Forges* and *Mills* for various uses. He visited all the excellent Workemen and Artisans, and took *Samples*, and *Patterns* of all their rare inventions, and something of their making. Then for *Receits* and *Secrets*, he possess'd an infinite number of all kinds the most rare and excellent; some

Let not the Reader despise this condescention of so great a person, for ——inest sua gratia parvis.

some whereof he purchas'd at great prises, and others he procur'd by Exchange. He learned the *Tongues* wherever he came with extraordinary felicity, and sometimes would frequent the *Recreations*, and *Exercises* of the places where he sojourned, which he us'd to performe with a facillity, and addresse so gentile, and natural, as if he had yet been but a very Youth: For by this means he found, that he gained the easier, and more free accesse into the best Companies, so extreamely noble, dissintress'd and agreable was his fashion and manner of conversation: And though in sundry Encounters, and Courts of Princes he had been frequently regal'd with very considerable presents; yet would he never receive any from great Persons; as *Chains* of *Gold*, and *Medailles*, *Diamonds* and *Jewels* that were offered him,

un-

unless happly, it were some *Title of Honour* and *Prerogative*; as the permission to bear an *Eagle*, or a *Fleur de lis* in his *Coat of Armes*, or the like: And when he had thus exhausted a *Kingdom*, or a Place of all that was *Curious*, and made Acquaintance with all the *Persons of merit* in a *State*, he travell'd presently into another; so as there was hardly a *Court* to be found, where he had not finished his harvest in three or four months, till he arriv'd at *Paris*, where indeed, he was infinitly surprized, and busied among such an innumerable many of able, and curious Persons of all kinds. He had found *Lodgings* in several parts of *Paris*, that so he might be neer a retreat in whatsoever quarter he should happen to be in pursuite of *Curiosities*; for he us'd to go much on *foot*, and *alone*; because he would

not

not be troubl'd, nor observ'd by impertinent Servants: But in fine, purposing from hence to travell shortly for *China* by means of the *Portugal*, he took so much pains about describing, and observing the magnificent preparations which were made for the *Marriage* of the *Queen* of *Poland*, that he fell sick of a *Fever* and *dyed*, to the universall regret and sorrow of all that had ever so much as heard of him. And no sooner did this sad accident come to the ears of the *King*; but he sent diligently to search out all his four Lodgings, to see, if by any means, ought of his *Collection* could be retriv'd; but they were all immediately dispers'd and it was never found what became of them.

The *Count Marescotti* his Kinsman, then at *Paris*, recover'd on-

ly that single *Volume*, wherein was contained the *Names*, *Armes*, and *Devises* of the hands of all the *Princes* of *Europe*, whom he had had the honour to approch: *But his intention was, as I have been credibly inform'd by one that did often converse with him* (though Monsieur Sorbiere *is silent of it*) *after he had traveld over all the World* (*for his design was no lesse ample*) *at Returne into his Native Country, to compile, and publish a Compleat* Cycle *and* Hystory *of* Trades, *with whatsoever else he should judge of Use and Benefit to mankind: But this had been a Charity, and a Blessing too great for the World, because it do's not depart from its Vices and impertinencies, and cherish such Persons, and the Virtues which should render it worthy of them.*

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ERRATA.

PAge 2. line 9. read *Paradigmatice*, 8. l. 7. *Fovea*, 19. l. 15. Scarrifying, 26. l. 11. [illegible], 15. [illegible], 32. l. 11. [illegible], 33. l. 7. [illegible] Pictures, 35. l. 9. *Typography* 50. l. 28. *Dallila*, 57. l. 1. *Leocoon*, 54. 58. fore, 64. l. 18. Stories, 78. 21. r. those things of *lese* which, 82. 13. *Rob. Spaploton*, 117. 1. Cornices, 119. *ult.* ply.

Note that in p. 99. l. 4. *Laggan* should have been placed among the Dutch Gravers. The rest are only lateral mistakes, as *Coppy* for *Copy*, &c. which do not at all impeach the sence, and are therefore the more pardonable.

Authors, and Books which ha[illegible] been consulted for this Treatise.

Ælianus.
Angelus Roccha.
Aquinas.
Aristotiles.
S. Augustinus.
Ausonius.
Baptista Alberti.
Biblia Sacra.
Bibliander.
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Dromedes.
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Epiphanius.
Eusebius.
Gaffarell.
Galenus.
Gorlaeus.
Guaricus Pompo.
Greuter.
Herodotus.
Hesiodus.
Homerus.
Horatius.
Josephus.
Junius F.
Juvenalis.
Kerkerus.
Lacus.
Lacus Pompon.
Leon Alberti.
Libavius.
Liceto.
Liceto Adam.
Livius.
Lubinus.
Lucanus.
Luithprandius.
Mdimonides.
Manutius.
Marollus.
Martialis.
Nazianzen Greg.
Origines.
Ouidius.
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Petronius.
Philo.
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Plinius.
Plutarchus.
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Pollux Jul.
Prudentius.
Quintilianus.
Rueus.
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Salmasius.
Scaliger Jos.
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Seneca.
Solinus.
Statius.
Suetonius.
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Tacitus.
Tatianus.
Tertullianus.
Theocritus.
Trallianus.
Trismegistus.
Thucydides.
Varenius.
Varro.
Vassari.
Vatablus.
Verulander Car.
Verulamius.
Virgilius.
Vitruvius.
Vopiscus.
Vossius.
Woolfius.
Wormius.
Sir H. Wotton.

SCULPTURA,

Or the

HISTORY and ART

OF

Chalcography.

BOOK I.

CHAP. I

Of Sculpture, how deriv'd, and distinguish'd, with the Styles, and Instruments belonging to it.

THose who have most refined, and criticiz'd upon *Technical* notions, seem to distinguish what we commonly name *Sculpture* into three several Arts; and, to attribute specifical differences to them all: For there is, besides *Sculpture*

ptura (as it relates to *Chalcography*) *Scalptura* (so *Diomedes*) and *Calatura*; both which, according to *Quintilian*, differ from the first *ratione materiæ*. For to make but a brief enumeration only: It was apply'd to several things; as to working in Wood, or Ivory, *Tomice*, the Artists, *Defectores*: in Clay, *Plastice*, *Plastæ*: in Playster *Paradigmatice*, the Workmen *Gypsochi*. In Stone cutting *Colaptice*, the Artists *Lithoxoi*; and lastly, in Metals *Glyphice*; which again is Two-fold; for if Wax be us'd, *Agogice*; If the Figure be of Cast-work, *Chemice*; *Anaglyphice* when the Image was prominent, *Diaglyphice* when hollow, as in *Seales* and *Intaglia's*; *Encolaptice* when lesse deep, as in *plates of Brasse* for Lawes and Monumental Inscriptions; Then the *Toreutice*; and the *Encaustic* for a kind of Enamel; *Proplastice* forming the future work *ex creta*, or some such matter, as the *Protypus* was of Wax for *Efformation*, and the *Modulus* of wood; not to omit the ancient *Diatretice*, which seems to have been a work upon Chrystal, and the *Calices Diatreti* (of which somewhere the Poet *Martial*) whether emboss'd or engraven, as now with the point of a Diamond, &c. for I can onely name them briefly, the field would be

Lib. 1. *c.* 3. *c.* 21.

Cæl. Rodig. Antiq. Lect. l. 29. *c.* 24.

be too luxurious to discourse upon them severally, and as they rather concern the *Statuary* Art, *Fusile* and *Plastic* head, which would serve better to adorne some designe of *Architecture*, or merit an expresse Treatise, then become the present, which does only touch the *Metalls*, and such other materials as had not the Figure finished through all its dimensions; though we might yet safely I think admit some of the Greek *Anaglyptic's*: *Argentum asperum & pustulatum*, and, as the *Latines* terme it, *Ebur pingue*: for so the Poet, *Expositumque alte pingue proposuit ebur, &c.* *Manutius* calls them *Dimidiæ eminentiæ*, and the *Italians* do well interpret by *Basso* and *Mezzo Relievo*; hence the Figure is said *stare*, or *exstare*: for so *Mart. Stat Caper*, and *Juvenal*, *stantem extra pocula caprum*. As from the similitude, and perfection of the work, *Vivere*, *Spirare*, *calere*, it seemed to breath, and be living, as *Virgil* expresses it,

Excudent alii spirantia mollius æra.

And *Horace*, ——— *Et anguem*
Exprimet, & molles imitabitur ære capillos.
Ludit Acidalio sed non manus aspera nodo
Candida non tacita respondet imagine Lydos.

as *Martial*,

For in this manner they us'd to celebrate those rare pieces of Art, distinct from the

Epest ad Mocenium

Diaglyphice, and *Enchaptic* more properly according with our purpose; and which may happly be as well exprest'd by *Celatura*, and from the signification made a derivative ἀπὸ τὸ σκάλλειν to dig, or make incision. I think *Varro* may have *Scaptus* for *Celatus*; as *Cicero Scalptus*, and *Plinie*, *Scalpturatus*; yet we rather follow them who derive *Scalpo*, *Sculpo*, from γλάφω and γλύφω; because the best Origination is to preserve the foundation in the antienter Languages, if the mutation of Letters be warranted, as here in γλύφω *Scribo*. The word in the Holy tongue חרט which imports an opening (because the Plate, Stone or whatever else material they us'd *aperitur aliqua sui parte*, was somewhere opened when any thing is engraven upon it) attests rather to the former *Etymon* and signification, then to any other material affinity; besides that 'tis also transferrable to those who carve with the cheezil, or work in *Bosse* with the *Punson*, as our *Statuaries*, *Goldsmiths* and *Repairers* do. In the *Glosse* we meet with *Cælum* τὸ & &c. which though some admit not, so freely in this sence; yet *Martial*, speaking of Embost Cups more then once calls them *Toreumata*.

Lib. 8.

Mirabis fuerit tum prisca Toreumata multum

And

And why may not the *Tori*, Brawn, or Collops of fat be express'd by these raised Figures, and they *Torosæ* plump, and (as the *French* has it) *en bon point*, as well as *Fusil* and *Fictile* ones? Some round Cheezil or Lathe perhaps it was; but we dare only conjecture: Others *Cælum a Cædo* which is to beat, strike, cut or dig; but by what parallel authority of such a derivative we know not: *Varro* yet *e Cælo* Heaven it self, reaching its Original from the very stars. *Varro l. 4 de L. L.*

χοῖλος is another more consonant and harmonius with the antient קלץ *Kalaugh*, which imports to excavate and make hollow as it is frequently interpreted, particularly, 1 *Reg.* 6. 32, 35. where, what the Vulgar *Latine* renders *Sculpsit*; *Vatablus* makes *Cælavit*, and *Junius Incidit*, best of all corresponding with our purpose; and so in the famous wrought shield which *Ulysses* purchased by his Eloquence, *Quintilian* applies the word, *In Cælatura clipei Achillis, & lites sunt & actiones*: For so it seems to have been much used on their Harnesse; *Livy* reports of two famous Armies so represented: Or as more allusive yet to our plate, where 'tis said, *Cælatura rumpit tenuem Laminam*, if the question be not rather, whither these works, like the *Ancæsa Vasa*, were not rais'd and em- *Lib. 2. c. 18* *Liu. hist. l. 9.*

boss'd, those expressions of *Plinie* so much favouring their Eminency, where he tells us, speaking of this very Art, *ita excelvit, ut sola jam vetustate censeatur usque adeo attritis celaturis, ne figura discerni possit*, time and age had so greatly defac'd them.

But, may this suffice for the Division, and Denomination of the *Art* in general; since the *Title* which we have made choice of, is Universally applicable: for so *loquendi consuetudine* in ordinary discourse *Sculptura*, and *Scalptura* import but one, and the same thing, as *Salmasius* has well noted on *Solinus*; and therefore those who wrought any of these hollow cut-works, were by some call'd *Cavatores*, and *Graphatores*, sayes that Learned Person, whence doubtless, our *Gravers* may have deriv'd their Appellation.

By this then it will not be difficult for any to define what the Art it self is; whither consider'd in the most general and comprehensive acceptation; or, as it concernes that of *Chalcography* chiefly, and such as have most Affinity with it; since (as well as the rest) it may be describ'd to be an *Art which takes away all that is superfluous of the Subject matter, reducing it to that Forme or Body, which was disign'd in the Idea*

dea of the Artist. And this, as sufficiently Universal; unless in favour of the *Plastic* (which yet does not come under our Cognizance) we will rather receive the distinction which *Michael Angelo* was us'd to observe between them, That this last was made by *Appositon*, which is the quite contrary. But indeed, neither the *Paradigmatic*, *Agogic*, or any of the *Plastic*, can Genuinely, and in Propriety of speech be call'd *Sculpture*, without a *Catachresis* and some Violence; since, *nullum simile est idem*, whither applied to the *Matter*, or the *Tools*. And now we speak of *Instruments*, we shall find that there has been little less controversie amongst the *Grammarians*, touching them also, then concerning the very *Art* it self: As whither the γλύφιον *Style*, or *Scalprum* is to be call'd *Cælum*, *Cælet*, or *Cæltes*; noted by the *Critics* from that Text in 19. *Job. Quis mihi det, ut exarentur in Libro Stylo ferreo, aut plumbi Lamina, vel Cælte sculpantur in Silice?* (where by the way, 'tis observ'd, that this verse comprehends, and alludes to, almost all the sorts of antient Writing and Engraving: *Books*, *Plates*, *Stone*, and *Stile*) and from an old Inscription out of *Aldus*, and *Greuter*. *Martial*, *Ausonius*, and the Poet *Statius* use *Cælum* frequently. *Laboriferi* Epist. 56. Sta. l. 4.

------*Laboriferi vivam quæ marmora Cælo,*
Sylv. l. 4. *Praxitelis, &c.*------

but we will be sparing. γλυφὶς, γλυφεῖον, γλύφανον as *Junius*: Also ἔγκολαπτὴρ, ὑπαγωγεὺς, λαξευτήριον as much as σιδήριον λιθουργὸν; so is γλαρὶς and λεῖον in *Pollux*. *Scalprum*, is κοπεὺς ζυστὴρ with the same *Junius Graphium*; Lastly, *Stylus* γραφεῖον, στύλος, σμίλη, in *Suidas*, ἐγκεντρὶς the same *Pollux*; call them *Point*, *Stile*, *Graver*, *Punction*, *Polisher*, or what else you please, we will contend no farther about it; For these *Instruments* (as despicable as they appear) have sometimes proved fatal and dangerous Weapons; as the blessed *Cassianus* found by sad experience, whose cruel *Martyrdom* with these *Stiles* is gloriously celebrated by *Prudentius*, περὶ στεφάνων *Hymn.* IX. And thus was also *Erixion* slain, for his unnatural affection, by the enraged People, with other examples to be produc'd out of *Seneca*, *Plutarch*, *Sueton*, and others: For, when upon several of those disorders, σιδηροφορεῖν (or the carrying about them any Weapons of Iron) was made Capital; they did mischief with these *Instruments*, till like Childrens knives, they were converted into *Bone*, which did only serve them to write with;

Theocr. Thucyd.

withall, and *Arare campum serreum*, to plough up their Superinduced *Tables*, and *Cerei Pugillares*; not much unlike to our *Etching* with points, and Needles on the Vernish, in Shape, and use resembling them, save where the obtuser end was made more deletive, apt to put out, and obliterate, when they would *Stylum vertere*, which our *Burnisher* (another Tool us'd by *Chalcographers*) and *Polisher* performes. But to descend to the modern names both of the *Art* and *Instrument*: the *French* call it in particular *Taille douce*, Sweet, or tender cut; whither wrought with the *Burin* (for so they tearm the Instrument which we the *Graver*) or, with *Aqua Fortis*. The *Italians*, *Intaglia*, or *stamp*, without Adjunct, and *Bolino*, which is doubtless the more antient and warrantable, as prompting the use both of the *Point*, *Needle*, and *Etching* in *A. Fortis*, by some so happily executed, as hardly to be discern'd from the *Bolio*, or Graver it self: But the main difference is this, That with the *Burine* one cuts the peice all at once out of the *plate*, immediately; whereas, with the *point*, or *file*, we only cut the *Vernish*, raising, and *Scalping* as it were, the Superficies of the Plate a little, which afterwards the *A. F.* corrodes and finishes:

A rare Invention, new, expeditious, and wholly unknown to the past Antiquity. *Burine* then from *Bolino*; and why not? yea doubtless, this from βῶλος the Modern name of a *Seal*, and Instrument of making Seals. To this we might also add חרת *Cheret*: And we find *Charasch*, and *Charath* of the same import with χαράσσω and χαράττω in the *Greek*, as Mr. *Adam Littleton* has acutely observ'd in his Complexion of *Roots*: But least too much of this Stuffe should (as *Theocritus* on another occasion) stiles it, γλυφάνου πρόσοζον *smell of the Burine*; we will here make an end with hard names, the *Pedantrie* and various acceptions of the words; and in the Chapters following endeavour to investigate the *Original* of the *Art* it self, and discourse somewhat of the Progress it has made, to arrive at this perfection: For it is not to shew how diligently we have weeded the *Calepines*, and *Lexicons* (amongst all which there is none over fertill upon these Arts, or so well furnish'd as we could have wish'd) but the result of much diligent collection, produc'd out of sundry Authors to meet in this *Chapter*, for the ease, and instruction of such as may possibly encounter with difficulties in the Course of their reading such

books

books as treat of the *Mechanical* or more Liberal Subjects; And, that there might be nothing of deficient as to our *Institution*, seeing it behoov'd him that would deduce an History *ab origine*, to let nothing escape that was in the least or usefull, or instructive.

CAP. II.

Of the Original of sculpture in general.

WE shall not with *Epigenes* in *Pliny*, *L. 7. c. 6.* depose that this Art had its being from Eternity; because it is not sence, and would contradict its invention; but, if that may passe which St. *Augustine* affirmes, that the *Protoplast* our Father *Adam*, or (as others) his good *Genius* the *Angel Raziel*, were the first inventor of Letters, *Sculpture* may derive its Pedegree from the infancy of the World, and contend for its Pre-eminence with most of the Antiquities which it so much celebrates. For, that there went several books about (some whereof had been long since read in the *Primitive Church*) bearing his venerable Name; as that which *Epiphanius* and others cite; *L. 18. de Civit. Dei. c. 38.*

ex

ex libro Bebu, de Pœnitentia Adæ, Adæ Revelatio, &c. we have no reason to contradict: And *Tho. Aquinas* in his Treatise *De ente & essentia*, speaks of a Volume of Plants described by *Adam*; and there are Traditions of a whole *Natural History*, with several other works of this most Learned of all Men living, as *Suidas* doubts not to call him; nor do we think that his unhappy Fall did so much concern his rare and infus'd Habits, as not to leave him the most accomplish'd, and perfectly instructed in all those Arts, which were so highly necessary, and therefore thus early invented; though whither these Books of his were so miraculously found out, and preserv'd by the renounced *Trismegistus*, we leave to the more credulous: But that *Letters*, and consequently *Sculpture*, was long before the *Flood*, we make no scruple of: *Suidas*, whom but now we mention'd, is peremptory, ascribing (as was affirm'd) both Letters, and all the rest of the *sciences* to *Adam*, τότε πάντα ἐφιλοσόφησε &c. We shall not add hereunto, what the *Rabbins* assert he compos'd of the precepts given him in *Paradise*, with the like trash; but pass from these conjectures to others of the *Antediluvian Patriarchs* men-

tion'd

tion'd by *Josephus*, *Cedrenus* and some other Authors, concerning the *Sculptures* in *Stone*, and *Brick*, erected at *Joppa*, containing (as some depose) the *Sidereal*, and *Celestial Sciences*, proofe against the two most devouring and subverting Elements, and lasting some thousands of years after the Universal *Cataclysm*. The *Æthiopians* are said at this day to glory much in possessing the Books of *Seth* and *Enoch*, as those who have lately written of the *Abyssines* relate. *Origen*, St. *Augustine*, and *Hierom* have likewise made honourable mention of them; and *Tertullian* plainly reproves those who (in his time) thought they could not be preserved; *Noah*, being himself one of the great Nephews of *Seth*; and the probability that these Antient *Men of renown*, would transmit to Posterity the glorious Actions and Atchievements which they had perform'd; especially *Cham* (that is *Zoroaster*) a Spirit so Universally curious, and flourishing above an hundred years before this publick Calamity. But to apply this to the honour now of *Chalcography*, and justifie our design; The Author of the *Scholastical History* upon *Genesis* speaks of this *Zoroasters* ingraving the *Liberal Arts* on fourteen *Columns*, seven whereof he affirms

Tertul. de habit. mulier.

to

to have been of Brasse, and the rest of Brick
Apud Cassianum. The same is also reported by *Serenus*, who he adds *diversorum Metallorum Laminis*, to gether with some other *Inscriptions* thus preserved, and which the noble and learned Earl of *Mirandula* in a certain *Epistle* of his to *Marsilius Ficinus* boasts to have the possession of: His words are these, *Chaldaici hi Libri sunt, si Libri sunt, & non Thesauri: Aut inscriptiones: Patris Ezra, Zoroastris, & Melchior Magorum oraculo. In quibus, & illa quoque, quæ apud Græcos mendosa, & mutila circumferuntur, leguntur integra & absoluta, &c.* The Books (saith *Picus*) if books it be lawful to call them, and not rather most inestimable Treasures, are all in the *Chaldy* tongue: Observe their Titles: The Oracles of those famous *Magi*, *Ezra*, *Zoroaster* and *Melchior*; in which those particulars also which have been carried about by the *Greeks*, maim'd and miserably corrupted, are here to be read perfect and intire.

Concerning the Art of *Sculpture* immediately after the *Flood*, there are few we suppose make any considerable question, as that it might not be propagated by *Noah* to his posterity; though some there be, that indeed admit of none before *Moses*; but what then shall we think of that *Book of the Wars*

of

of the *Lord*, which this sacred Author mentions *Num.* 21? not to insist upon the 88. and 109. *Psalmes*, by many ascrib'd to some of the Patriarchs his Predecessours. The above mention'd *Mercurius Trismegistus*, three hundred years after the Flood, and long before *Moses*, engrav'd his secrets, and Mysterious things in *Stone*, as himself reports; reforming what had been depraved by the wicked *Cham*; some in Letters, some in *Figures* and *Enigmatical* Characters; such happly, as were those contain'd in the magnificent, and stupendious *Obelisks* erected by *Misra* the first *Ægyptian Pharoah*, which being at least four hundred years before *Moses* (as the most indefatigable *Kirker* has computed) does greatly presage their Antiquity to have been before that holy Prophet. But not to put too much stresse upon superannuated *Tradition*, this we are sure is of *Faith*, and without controversy; That in *Moses* we have the *Tables of stone*, engraven by the *Finger of GOD* himself; where the commandement is expresse, even against the abuse of this very *Art*, as well as an instance of the Antiquity of Idolatry attesting that of Sculpture: THOU SHALT NOT MAKE TO THY SELF ANY GRAVEN IMAGE. But this which

Obelis. Phamphil.

Exod. 20.

is

is indeed the first writing that we have Scripture to vouch for, do's yet presuppose Engraving to have been of much greater Antiquity: What else were the *Teraphim*? What the *Penates* of *Laban* stollen by *Rachel*? The Idols of *Terah*? or the *Egyptian*? &c. But we forbear to expatiate, onely that which is by *Ben. Syrac.* somewhere in *Ecclesiasticus* delivered, that the Original of *Idolatry* was from images to preserve the memory of the Dead; as in processe of time the Flatterers of great men it was turn'd to be an object of Adoration, plainly inferring *Graving* to have been Elder then Idolatry.

Se Sap. c. 14.

But now to recover its esteem again beyond all prejudice (however by others abus'd as indeed many of the best things have been) it was (we know) imputed for spiritual talent in *Bezaleel* and *Aboliab*, who made *Imaglias* to adorne the High Priests *Pectoral*. And we have said how the Egyptians reverenced it, as seeming to have us'd it before *Letters*; or rather their *Hieroglyphics* (importing sacred Sculpture) were those *Elements* by which they transmitted to posterity what they esteem'd most worthy of Record; and not (as some have imagin'd) wrap'd up in those *Enigmatical* Figure

31. Exod.

gures, the secrets of their Arts both Divine and Secular: For

Nondum Flumineas Memphis contexere biblos
Noverat; & Saxis tantum volucrisque ferisque,
Sculptaque servabant magicas animalia Linguas.

Lucanus lib. 3.

whence *Tacitus* calls them *Antiquissima monumenta memoriæ humanæ impressa Saxis.* Such as were also the *Horapollinis notæ*, and all those other venerable Antiquities of this nature transported to *Rome* out of *Ægypt*, in no less then two and forty prodigious *Obelisc's*, of late interpreted by the industrious *Kirker* before cited. *Suidas* attributes the invention to the *Father of the faithful*; others to *Theut* or *Hermes*, some to *Cadmus* and the *Phœnicians*. *Bibliander* will have Letters and Sculpture from *Adam*; *Josephus* from *Henoch*; *Philo* from *Abraham*; *Eusebius* from *Moses*; *Cyprian* from *Saturne*, where, by the way; because 'tis said he did *Litteras imprimere*, *Peter Calaber* (who much affects to call himself *Pomponius Lætus*) foolishly deduces, that even the *Typographical Art* was known in the Age of this *Hero*; but thence (as we said) it descended to the *Ægyptians* by *Misraim*, and so was communicated to the *Persians*, *Medes* and *Assyrians*,

Vossius in Art Hist.

thence to the *Greeks*; and finally, to the *Romans* from whom it was deriv'd to us, as *Peter Crinitus* in his 17th book *de Honesta Disciplina*, cap. 1. out of a very antient MSS. *Bibliothecæ Septimianæ* seems to deduce, and thus summe them up together.

Moyses primus Hebraicas exaravit Literas.
Mente Phœnices Sagaci considerunt Atticas.
Quas Latini scriptitamus, edidit Nicostrata.
Abraham Syras, & idem repperit Chaldaicas.
Isis arte non minore, protulit Ægyptiacas.
Gulfila promsit Getarum, quas videmus Literas.

Now, should all this but relate to the several *Characters* only, it shall yet serve our purpose; since whoever was the inventor of *Letters*, was also doubtless the Father of *Sculpture*, as is apparent, if not by the former *colomns* erected by *Seth* (one whereof *Angelus Roccha* in his *Bibliotheca Vaticana* presumes to have been of Brasse) by several other instances; the writing with *Ink*, in *Paper* or *Parchment*, being altogether a novelty in comparrison to the more antient formes and materials such as were the *Slit stones*, or *Slates* which succeeded the statelier *marbles*, and preceeded the thinner leaves of *Bark*, and *Tablets* of Wood, which from the

Ger

Germans Bucher, signifying the *Fagus* or Beech-tree, (whose Fruit do's still with us retain the name of *Buch-mast*) were called *Books*, to whatever voluble or folding matter applyed: For before the invention of *Paper*, they us'd the leaves of *Palmes*, as *Varro de Sibylla*: then the *Rinds* of Trees; afterwards sheets of *Lead*, *Linnen*, *Wax*, and *Ivory*, as *Plinie* and *Vopiscus* tell us; They writ in *Silk* amongst the *Persians* and *Chineses*; and lastly, were invented *Parchment* and *Paper*. But whether in all these, or whatever the Subject were (some few latter excepted) it was still by *Insculping*, *Scarrifying*, and making a kind of *Incision* into it; especially intending to consign to posterity their Lawes, divine and humane, *Roman*, *Ægyptian*, or *Hebrew*: For so of Old

-------verba minantia fixo
Ære ligabantur. *Metam. 1.*

according to the *Poet*. Thus were the *Hieronicæ* preserv'd in the Temple of *Olympian Jove*, and the *Roman Consuls* in the *Capitol*; and as by those innumerable *Inscriptions* of irrefragable, and undeniable Antiquitie do's appear.

We have already computed how probable it is, that *Sculpture* was in use in *Ægypt* somewhat before, or at least as soon as the Patriarch *Abraham* set his foot there: But the lesse discerning *Greeks* who receiv'd it from the *Ægyptians*, could tell us of no writings of theirs extant before *Homer*, if we will give ear to *Josephus*, before that of *Tatian* (a learned *Assyrian*, and contemporary with *Justin Martyr*) where he affirmes ὃν Ὁμήρου μόνον πρεσβύτερος ἐστιν, ὁ Μωυσῆς ἔτι δὲ τοῦ πρὸ αὐτοῦ Συγραφέων, Λίνου, Φιλάμμωνος, Θαμύριδος, Ἀμφίωνος μουσαίου, Ὀρφέως, Δημοδόκου, Φημίου, Σιβύλλης, Ἐπιμενίδου τοῦ κρητὸς, ὅστις εἰς τὴν Σπάρτην ἀφίκετο Ἀριστέα τοῦ Προκοννησίου τοῦ τὰ Ἀριμασπία συγγράψαντος, Ἀσβόλου τε τοῦ Κενταύρου καὶ Ἰσάτιδος Δρυμῶνος τε καὶ Εὐμήλου τοῦ Κυπρίου, καὶ Ὥρου τοῦ Δαμίου καὶ Προσταντίδου τοῦ Ἀσθηναίου &c. Where we have no lesse then seventeen *Græcians* nam'd elder then *Homer*. There are also enumerated the names of twenty *Argive* Kings from *Inachus* to *Agamemnon*, which strongly infers the means of Recording by *Sculpture* and Writing to have been very ancient. For so we read that the Poems of *Hesiod* were ingraven in Lead. *Aristotle* mentions *Daphne* a certain Devotresse of *Apollo*;

Sabi-

Sabinus, and *Diodorus* many others. But when, or whoever it were, thence (as we said) it travell'd into *Greece*, that Theater of the Arts, where it soon arriv'd to the supreamest height of perfection, when being applied to the forming of Figures, it was celebrated by all the Witty men of *Those*, and the succeeding Ages. *Homer* tells us of the engraving in the Shield of *Achilles*; *Hesiod* that of *Hercules*; not to mention the *Sculptures* upon the Charriot of the Sun, described by the *Poet*, because it is altogether fictitious, though extreamly ingenious, and whence happly they might have their *Vehicula Cælata* mention'd by Q. *Curtius*. But whither now these antient and famous pieces were hollow, like those of our *Burine*, or the work of our *Cheezil* and repair'd Embossements, might seem a difficulty to resolve from the frequent interpretations we attributed to the *Verbe* in the former *chapter*; if what we have here attested concerning the Antiquity of *Letters*, and consequently of flat *incisions*, pronounce not for its preheminence, however this may appear to the more judicious. Add to it, that both *Plastica* (whatever others may fancy) unless we will ascend to the divine figulation of the first breathing *Statue* that was ever form'd

Iliad 3. Metam l. 3. c. 3.

(and with *Pliny*, derive it to be before, and the *Mother* of *Sculpture*) and the *Anaglyptic* Art, (not produc'd in the World 'till about the time of *Belus*, and the beginning of *Gentilisme*.) were not 'till long after the use of *Letters*, if *Enochs* Prophesy were not preserved by unwritten tradition, and the former *Apocryphal* Monuments have other foundation then the Wit of the *Rabbins*, which we can by no means assent to in the generall. Besides, if we apply it to *Intaglia's* in *Stone*, *Seals*, and the like, for having been almost *coevous* with *Rings* (what was else the Signet which *Judah* left with his Daughter *Thamar*?) it questionless derives its Original before any *History* at present extant in the World, Divine or Humane, was committed to writing: Of which he who has a thirst to satisfie his Curiosity farther, may consult *Gorlæus*, or *Fortun. Licetus de Annulis Antiquorum*; Where also concerning their *Sculpture*, first in *Iron*, then in *Gold*, other Metals and Stones; and of which might very much be added, both touching their dignity, signification, and how they came at length to be worne so universally. Something we might here likewise insert of their *Constellated* Figures, or *Talismans*, long since engraven upon certain Instants and Periods of the Sun

38. Gen. 18.

ingress

ingresse into such, and such particular signes of the *Zodiac*, treated of by *Praneis Ruens* the *Physitian*, *Tralianus*, and *instar omnium*, by the learned *Gaffarel* at large; but we hasten to that which followes.

CHAP. III.

Of the Reputation and Progresse of Sculpture amongst the Greeks, and Romans down to the middle-ages; with some pretensions to the Invention of Copper-cuts, and their Impressions,

WE have now done with the Original, and will next endeavour to investigate what progress it has made amongst those glorious and universal *Monarchs*, when *Sculpture* and all other noble Arts were in their Ascendent and highest reputation; I mean the *Greeks* and the *Romans*; For to the first do's *Herodotus* appropriate the perfection of this art, not admitting it to have arriv'd at the latter till about the time of *Spurius Cassius*, when *Baptist Alberti* ascribes it to his country men the *Tuscans*.

Those who have well survei'd the Natural History of *Pliny* will easily commute for

the Omission, if out of pure indulgence to their eyes only, we forbear the transcribing of at least three or four intire Chapters, industriously baulking those ample and luxurious Fields of *Statues*, as under the *Fusile* and *Plastic* head; because it suites not with our present design and institution: For to passe over the Figures in *Metal*, those of *Gypsum* and other materials; The *Sculptores Marmoris* were so many, and the *Greeks* so extravagantly fond of their works, that at *Rhodes* alone, that small Island, were no lesse then 73000 *Signa*; nor were there fewer at *Athens*, *Olympia*, *Delphi* and several other Cities, whereof whole Armies of them were transferr'd to *Rome*, after *Achaia* had been conquered by *L. Mummius*, at which period tho *Greek* Arts began to Rise, and be in such reputation amongst them; and This to so high an excesse, as *Pliny* records of his Age, that there were almost as many *Statues* as *Men*, by a kind of noble contention (saies Sr. *H. Wotton*) in point of fertility twixt *Art* and *Nature*, and which *He*, and my *Lord Bacon* improves to a politique, as well as altogether an expenceful magnificency. It shall then suffice that we be sparing in those Instances, and keep our selves to those workes and *Imagines* only,

l. 33. c. 8.
l. 34. c. 12
l. 36. c. 6

Elemen. Archite. & Instaurat. Scient.

which do neareſt approach our deſign; of which ſort may be eſteem'd thoſe ἀπισοτεχνίαι mention'd by *Pliny*, in which Art that famous *Pyrgoteles* did ſo excell, as made *Alexander the great* ordain, that none ſhould preſume to carve his Effigies ſave him only; to paint or caſt him, beſides *Apelles* and *Lyſippus*,

Edicto vetuit, ne quis ſe, præter Apellem,
Pingeret, aut alius Lyſippo duceret æra
Fortis Alexandri vultum ſimulantia.—— *Hor. Epiſt. 2.*

Had *Queen Elizabeth* been thus circumſpect, there had not been ſo many vile *copies* multiplyed from an ill Painting; as being call'd in, and brought to *Eſſex*-houſe, did for ſeveral years, furniſh the *Paſtry-men* with *Peels* for the uſe of their Ovens. Where my L. of *Leiceſter* then lived.

We wiſh the ſame might pleaſe his *Majeſty*, and that none ſave ſuch as for their excellent tallent had particular indulgence, might any more dare to repreſent his ſacred perſon in *painting*, or *Carving*, then in his *Coyne* and Royal Signature: For it is ſeriouſly a reprochfull thing only, to behold how it is profan'd by the hand of ſo many vile, and wretched Bunglers (they deſerve not the name of Workmen) as bluſh not daily to expoſe their own ſhame, in ſo precious and reverd a ſubject: And that the Heads of

Kings

Kings and *Heros* should be permitted to hang for Signes, among *Cats*, and *Owls*, *Dogs* and *Asses*, at the pleasure of every *Tavern* and *Tippling-house*, we have frequently stood in admiraion of: But so did not the of *Alexander* as we noted; nor would *Augustus* make himself cheaper, then the great Master of his time, *Dioscorides* pleas'd whom he particularly chose to preserve and derive his Divine Effigies to the after Ages, and to the honour of his memory, by what he left in those *Signets*, and other Stones which he cut for that renown'd Emperour. Thus Sculpture began to be most eminent in Stones and Gemms, *Auro*, *Argento*, *Ære*, *Ferro*, *Ligno*, *Ebore*, *Marmore*, *Vitro*, &c. As this Author affirmes; when discourfing of the famous Works were left by the Masters of note upon record in his time, he seems to ascribe the Invention to one *Dipoenus*, and *Scyllis*; For we shall not here ascend so high as *Promotheus*, or speak much of *Ideocus*, *Eucirapus*, *Lysistratus*, *Demophilus*, *Dedalus*, *Leochares*, *Policarmus*, *Myrmecides*, and innumerable others. It would be tedious (as we said) to transcribe the names but of the Peices only of all those renowned Men whom he there celebrates for their engravings or

Armour; *Cups*, *Rings*, *Glass*, even to the very *Figulina Vasa cælata*, such as *Cotys* brake of purpose, least some other unexpected accident or mischance might put him into passion, as *Plutarch* tells the Story: *Hydriæ*, and water pots were thus wrought, and *Pliny* speaks of the Engraving even of *Bread*: Tis yet observable, that very few were found who took any pleasure to engrave in *Gold* (as we conceive) being too soft a Metall; but multitudes that wrought in *Silver*; especially, the famous *Mentor* of whose Work *Varro* affirmes he had a piece in his possession, which he infinitely valued; for, it seems, he had never finish'd above eight, which were most of them lost. Two more of his Cups had *L. Crassus* the *Orator*, priz'd at C. HS. *Confessus est tamen se nunquam his usi, propter verecundiam sui*; so rich it seems, and magnificent they were, that even this great person professed he never durst make use of them out of pure modesty, and to avoid the censure of being thought too Luxurious: *Martial* describes another, where a *Lizard* was so lively represented, Men were afraid it would bite.

Plut. in Aporheg.

Inserta Phiala Mentoris manu docta
Lacerta vivit, & timetur argentum.

Next to *Mentor*, was *Arrigus*, *Boethus*, and

and *Myr*, whose Master-piece was expos'd at *Rhodes*; especially those glorious *Vases* and Goblets of the *Bacchanalia*, engraven by the forementionn'd *Acragas*, and of *Boscage*, *Chases*, and *Hunting*: Famous also were *Calamis*, *Antipater*, and *Stratonicus*, who engraved the *Satyr* Sleeping, a stupendious piece of Art; Then there flourish'd *Taurisens* of *Cizicum*, *Aristus*, *Eunicus* both of them *Mitylenians*: Likewise *Hecates*, and the renowned *Praxiteles* about the time of *Pompy*: *Posidonius* of *Ephesus*, and *Ledus* famous for representing of Battails, &c. To be brief (for their Works are endless) *Zopirus*, who engrav'd the Court of the *Areopagi* in a Cup; and the trial of *Oreſtes*: After him lived *Pytheus* and several others too long here to recite. Nor were all these Gravers in flat; but, as we said, in *Relievo* some of them, and more approching to the *Statuary*; Besides such as were excellent *Medailliſts* from *Auguſtus*, *Caligula*, *Claudius*, *Nero*, *Galba*, *&c.* down to the Reigns of *Commodus*, and *Pertinax*; for from *Severus* it greatly decay'd, and the most tollerable engravings of the former, lasted but to *Nerva*, the best being those which were cut, and stamped in the time of *Caligula*, *Claudius*, and *Nero*, about which period *Sculp-*

ture beginning to degenerate in *Greece*, it travell'd and came to *Rome* now opulent and victorious. But after these, and the formerly recorded by *Pliny*, there were not many who left either Name, or Work famous to Posterity; For, besides that the *Monarchy* was soon broken and disorder'd; the later *Empp.* became less Curious, Rich and Magnificent; so as even in the time of the Great *Constantine* it self, Arts began manifestly to degenerate; But, when afterwards the *Goths* and *Saracens* had broken in upon the *Roman Empire*, and made those horrid devastations, they were in a manner utterly lost; as the Reliques which they left in *Statuary*, *Sculpture*, *Architecture*, *Letters*, and all other good Arts do yet testifie. It is true, that the ruder *Danes*, and *Norvegians* had in these times their *Runic* writings, or engraven Letters, as in their *Rimstoc* or *Primstaf*; some square or long piece of board, or Staff, having an *Almanac* carved on it: So they engrav'd their Letters on Bones, either whole, or Sliced, and bound up together, like our *Tallies*; also upon Jaw-bones of the greater Fishes, taken on their Coasts: And *Wormius in Fast. Dan. L. 1. chap.* 18. mentions *Danish Hieroglyphics*, on the Tombs of their old *Hero's*;

Lions,

Lyons, Bears, Horses, Dogs, Dragons, Snakes, &c. wrought on the hardest Rock together with *Runic* Characters; so as the Nations seldom travell'd without their *Graf* or *Graf-Sæx*, a kind of point or *stilette*, with which they us'd to carve out Letters and other Figures upon occasion; but it was yet so rude, and their *Gusto* so depravd, that they demolish'd, and ruin'd all those goodly fabricks, and excellent Works, whereever they became Masters, introducing their lame, and wretched manner, in all those Arts which they pretended to restore, even when now they became a little more civiliz'd by the conversation of the more polish'd and flourishing Countries: For it was not any general, and imaginary *decay*, which some have conceited to be diffus'd upon the universal face of Nature, that the succeeding periods did not emerge, or attain to the excellency of the former Ages; antient *Masters*, and renowned workes; but to the universal decay of noble, and heroic *Genius*'s to encourage them. *Priscis enim temporibus* (saies *Petronius*) *cum adhuc nuda placeret virtus. Vigebant Artes ingenuæ, summumque certamen inter homines erat, ne quid profuturum seculis diu lateret; Itaque omnium Herbarum succos* Democritus *expressit; &*

Satyr.

ne

ne lapidum Virgultorumque vis lateret, ætatem inter experimenta consumpsit: Eudoxus *quidem in cacumine excelsissimi montis consenuit, ut Astrorum Cælique motus deprehenderet:* & Chrysippus *ut ad inventionem sufficeret, ter Helleboro animum detersit: Verum, ut ad plastas convertar* (which comes nearest our instance) Lysippum *statuæ unius lineamentis inhærentem inopia exstinxit;* & Myron, *qui pæne hominum Animas, Ferarumque Ære comprehenderat, non invenit heredem. At nos Vino, scortisque demersi, ne paratas quidem artes audemus cognoscere, sed accusatores antiquitatis, Vitia tantum docemus & discimus, &c.* He concludes; *Nolito ergo mirari, si pictura defecit, cum omnibus Diis Hominibusque formosior videatur massa Auri, quam quicquid* Apelles, Phidiasve, Græculi *delirantes fecerunt.*

And if thus even in the greatest height and perfection of the Sciences, the eloquent *Satyrist* could find just reason to deplore their decadence, and censure the vices of that age; what shall we say of ours, so miserably declining, and prodigiously degenerate? We want *Alexanders, Augustus's*, such as *Francis the I. Cosimo di Medice, Charles the V.* those Fathers, and *Mecænas's* of the arts, who by their liberality and affection

fection to *Virtue*, may ſtimulate, and provoke men to gallant exploits; and that being thereby once at their eaſe from the penuries and neceſſities which depreſſe the nobleſt mindes, they might work for glory, and not for thoſe trifling and illiberal rewards, which hardly would find them bread, ſhould they employ but half that time upon their ſtudies, which were requiſite to bring their labours to the ſupremeſt perfection; ſince according to that ſaying, ἀδὲν τῶν μεγάλων ἄσχολον γίνεται *Nothing which is great can be done without leaſure*: If a quarter of that which is thrown away upon *Cards*, *Dice*, *Dogs*, *Miſtreſſes*, baſe and vitious *Gallanteries*, and impertinent follies, were imploy'd to the encouragement of arts, and promotion of ſcience, how illuſtrious and magnificent would that agé be; how glorious and infinitely happy? We complain of the times preſent, 'tis *We* that make them bad; We admire the former, 'tis the effect of our Ignorance only; and which is yet more criminal, in that we have had their examples to inſtruct, and have made them to reproch us: Pardon this indignation of Ours, O ye that love vertue and cultivate the ſciences!

To returne to our Inſtitution again: *Sculpture*

ture and *Chalcography* seem to have been of much antienter date in *China* then with us; whereall their writings and printed Records were engraven either on Copper plates or cut in Tablets of Wood, of which some we possesse, and have seen more, representing (in all pictures) Landskips, Stories, and the like. *Josephus Scaliger* affirmes that our first Letters in *Europe* were thus cut upon Wood, before they invented the *Typos aeneos*; instancing in a certain *Hopologium B. Mariæ*, which he sayes he had seen Printed upon Parchment a great while since: But *Semedo* would make the World believe that the forementiond *Chinezes* have been possess'd of this invention about sixteen hundred years, some others affirme 3700. However, that they were really Masters of it long before us, is universally agreed upon; and is yet in such esteem amongst them, that the very *Artizan* who compounds the Ink for the Presse, is not accounted amongst the *Mechanic* professors; but is dignify'd with a liberal Salary, and particular priviledges. They also engrave upon stone, and imptint with it; but with this difference in the working-off; that the paper being black, the Sculpture remains white. More admirable is that which they at-

Hist Chin part. 1. cap. 7.

reſt was found in *Mexico*, and other places of the new world, where they *Hieroglyphiz'd* both their Thoughts, Hiſtories and inventions to poſterity, not much unlike to the *Ægyptians*, though in leſſe durable, and permanent matter: The ſame likewiſe *Jo. Laet* affirmes of the Sculpture among the *Acadie*, and thoſe of *Nova Francia*; ſo natural (it ſeems) and uſeful was this art, even to the leaſt civiliz'd amongſt the *Heathens*: And there is indeed nothing at which we more admire, and deplore then that this facile, and obvious invention; and which would have tranſmitted to us ſo many rare and admirable things, was never hit upon among the *Greeks* and inventive *Romans*, who engrav'd ſo many *Inſcriptions* both in *Braſſe* and *Marble*; impreſſed and publiſh'd ſo many thouſands of *medails*, and *coynes*, as are in the hands and collections of the *Virtuoſi*, and the bowels of the Earth, whereever their conqueſts extended themſelves, or Eagles diſplay'd their wings.

Chap.

CHAP. IV.

Of the invention and progresse of Chalcography in particular; together with an ample enumeration of the most renowned Masters, and their Workes.

THe Art of *Engraving* and working off, from Plates of Copper, which we call *Prints*, was not yet appearing, or born with us, till about the year 1490. which was near upon 50 years after *Topography* had been found out by *John Guittemberg*; or who ever that lucky person were (for 'tis exceedingly controverted) that first produc'd the Invention. There is a collection of antient *Offices* adorned with several Sculptures (if so we may terme those wretched Gravings in the infancy of this art) where the *Devil* is but one great blot (as indeed he is the Foulest of the Creation) and the rest of the Figures *Monochroms* as ridiculous and extravagant; though still as the invention grew older, refining and improving upon it. One of the auncientest Gravings which we have seen, to which any mark is appos'd hath M. 2. and

M. C. in one of the corners of the plates; and it was long that they used the initial letters of their names, only, and sometimes but one; as in those of *Lucas*. *Albert Durer* did frequently add the year of the Lord, and his own age from ten to fourteen, &c. performing such things as might shame most of the best Masters, for the true and steady design, the incomparable proportion, and stroake of his Graver: But *Israel*, *Martin Schon*, and the *Todesco* (who is by some surnamed *The Master of the Candlestick*, because of the foulnesse of his Ink) were of the very first, as far as we can collect, who published any works of this kind under their names, wrought off by the Rolling-Presse; and whose slender attempts gave incouragement to those who have succeeded.

George Vasari, who has been exceedingly curious in this enquiry, attributes the first invention of this Art to one *Maso Finguerra a Florentine*, about *anno* 1460, which exceeds our former computation by 30. years: but then we are to consider by what progresse and degrees; for it was first only in Silver, to fill with a certain *Enchustic* or black *Enamel*, which it seems gave him the first hint how to improve it in plates of brass,

which

which having engraved, he did only fume, taking off the impression with a moyst paper and a Rolling pin. This mean commencement was yet afterwards pursu'd by *Baccio Baldini* a Goldsmith, his Country man, whose works coming to the sight of *Andrea Mantegna* in *Rome*, invited that great Painter to give him some designes of his own for his encouragement; and from thence it travell'd into *Flanders* to one *Martine* of *Antwerp*, whose works (as we observ'd) were usually countersign'd with M. the first whereof were the five *wise* and five *foolish Virgins*, and a *Crucifix*, which was so well cut, that *Gerardo* a *Florentine* Painter would needs copy it: After this he published his four *Evangelists*, our *Saviour*, and the twelve *Apostles*, a *Veronica*, *S. George*, *Christ* before *Pilate*, an *assumption* of the *B. Virgin*, one of the rarest that ever he did; besides that *St. Anthonies temptation*, which was so well performed, that *Michael Angelo* (exceedingly ravished with it) would needs wash it over with his own hands.

The next that appeared of note was the formerly mention'd and renowned *Albert Durer*, who flourished about the years 1503. and who had performed wonders both in

Copper and Wood, had he once fortun'd upon the least notion of that excellent manner, which came afterwards to be in vogue, of giving things their natural distances, and agreeable sweetnesse, the defect of which Sir *H. Wotton* does worthily perstringe both in him, and some others. But to proceed, *Albert* being very young set forth our *Lady*, some designes of *Horses* after the life; the *Prodigal*, *S. Sebastian* in little, a *Nymph* ravished by a Monster; a *woman on Horseback*, *Diana* chastising a Nymph who flies to a *Satyr* for protection, in which he discovered his admirable talent and skill in expressing Nudities: A Country man and Woman playing on Bagpipes, with Poultry, &c. about them. *Venus*, or the temptation of the Stove; his two *St. Christophers*, rare cuts. After that, he engraved several Stamps in Wood, proof whereof he gave in the decollation of St. *Jo. Bapt.* with *Herodias*, Pope *Sixtus*, St. *Stephen*, *Lazarus*, *S. George*, a *passion* in great, the last supper, *Christs* apprehension in the Garden, descent into *Limbo*, and Resurrection, with eight more Prints of this subject, which are held to be spurious: All these be pubished *anno* 1510. The year following, he set forth the life of our

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Lady

Lady in twenty sheets rarely conducted. The *Apocalyps* in fifteen sheets, of which the Painters have made sufficient use; *Christ* bemoaning our sins; Then applying himself to grave in Copper again, he published his *Melancholia*, three different *Madonas*, with thirty pieces besides concerning the *passion*, and which being afterwards imitated by that rare Artist *Marco Antonio* (who had procur'd them at *Venice*) and published for Originals (so exactly it seems they were perform'd) did so inrage *Albert*, that he made a journey to *Venice* expressly to complain of the injury to the *Senate*, and obtain'd at last, that *M. Antonio* should no more be permitted to set his mark or *Plagia*, which was all he could procure of them. Another emulator of *Alberts* was *Lucas van Leyden*, whom at his return into *Germany* he found had well neer overtaken him for the sweetnesse of his *Burine*, though something inferiour of design: Such were a *Christ* bearing the Crosse, and another of his *Crucifixion*, *Sampson*, *David* on a horse, the Martyrdome of *S. Peter*, *Saul*, and *David*, the slaughter of *Goliah*, the famous *Piper*, *Virgil's*, and some other heads, all which works did so inflame his Antogonist *Albert*, that in a laudable revenge,

he publish'd his arm'd *Cavalier* or Dream, in which the brightnesse and lustre of the Armour and Horse is rarely conducted. Then in the year 1512 he set forth six other small stories of the *passion*, which *Lucas* also imitated, though hardly reach'd. Then *S. George*, *Solomons* Idolatry, the Baptisme of our Lord, *Pyramus* and *Thisbie*, *Ahasuerus* and *Hester*, &c. These again incited *Albert* to publish that *Temperantia*, whom he elevates above the clouds, *S. Eustachius* and the Hart, a most incomparable cut; his Dearths head in a Scutcheon, and several German Coates full of rare Mantlings and invention. Also *S. Hieron*, a *Christ* and twelve *Apostles* in small: *anno* 1523 many heads, as that of *Erasmus*, *Cardinal Albert*, the Imperal *Electors*, and his own, with divers other.

Lucas again in emulation of these, set forth his *Joseph* and four *Evangelists*, the Angels appearing to *Abraham*; *Susanna*, *David* praying, *Mordecay* triumphing, *Lot*, the Creation of *Adam* and *Eve*; the story of *Cain* and *Abel*, *viz.* *anno* 1529. But what procur'd him immortal glory was his great *Crucifix*; *Ecce Homo*, and Conversion of *St. Paul*; in which he exceeded himself both for the work and ordinance; the

distances

chances being better conducted then *Albert*, and indeed so well observ'd, as gave light even to some of the best Painters that succeeded him; so much are they oblig'd to this Art, and to this rare Workman: He graved also several *Madona's*, our blessed *Saviour* and *Apostles*; together with divers *Saints*, *Arms* and *Mantlings*, a *Mountebanc* and many more.

But to return now into *Italy* from whence we first sallied; in the time of *Raphael* there flourished the renouned *Marco Antonio*, who graved after those incomparible Pieces of that famous Painter, to whom he was so dear, that the honour he has done him to posterity will appear, as long as that *School* of *Raphael* remains in the Popes Chamber at the *Vatican*, or any memorial of it lasts; though to speak truth, even of this rare Graver, the Pieces which he hath published seem to be more estimable yet for the choice and imitation, then for any other perfection of the *Burine*; as forming most of his figures and touches of too equal force, and by no means well observing the distances, according to the rules of Perspective, that tenderneſſe, and as the *Italians* terme it, *Morbidezza*, in the *hatchings*, which is absolutely requisite

to

to render a piece accomplish'd and without reproch.

We have recited above, what he Copied after *Albert Durer*; But being at *Rome* and applying himself to *Raphael*, he cut that rare *Lucretia* of his, which he performed so much to satisfaction, that divers excellent *painters* desir'd him to Publish many of their Works: This produced *Urbines* Judgment of *Paris*, at which the City was so ravish'd, that they decreed the Golden apple to *Antonio*, before the fair *Goddesse*: Then he set forth the Slaughter of the *Innocents*, *Neptune*, the Rape of *Helena*, all of them of *Raphael* designing: Also the Martyrdome of *St. Felix* in the boyling Oyl, which purchased him so much Fame and Credit; but the Excellent Painter would alwayes from the time forewards, have one of his Servants to attend only M. *Antonio's* Rolling-press and to work off his Plates, which then began to be marked with R. S. for *Raphael Sanctio*, which was the name of *Urbine*, and with M. F. for *Marco Fecit*. Of these there is a *Venus* design'd by *Raphael*, *Abraham* and his Handmaid: After this he graved all those round designes painted in the *Vatican* by the same hand; Likewise the

Calipo

Caliope, Providentia, Justitia, the Muses, Apollo, Parnassus, the Poets; Æneas and Anchises, the famous Galatea all of them after Raphael: Also the three Theological Virtues, and four Moral, Pax, Christ, and the Twelve: Several Madonas, St. Hierome, Tobit, St. Jo. Baptist, and divers other Saints; besides many prints after the Cartoons of Raphael which had been design'd to be wrought in Tapestry and Arras; as the story of St. Peter, Paul, Stephen, John, St. Catharine, and sundry heads to the life, &c. especially that incomparable one of Pietro Aretino the Poet: somethings likewise being sent by Albert Durer out of Germany to Raphael, were upon his recommendation, afterwards cut by M. Antonio, together with the Innocents, a Cœnaculum, and St. Cecilia's Martyrdom of Raphaels invention: Then he publish'd his twelve Apostles in little, and divers Saints for the help of painters, as St. Hierome, the naked Woman, and the Lyon, after Raphael, Aurea, and from the Antique, the three Graces.

Marco di Ravenna was one of Antonio's Scollars, who had also together with Augustino Venetiano, the honour to dignifie his drawings with Raphels Cypher; though the latter

latter often us'd A. VI, his own init
letters; of both their cutting are a *Mado*
with a *Christus mortuus*, and in a lar
sheet the *B. Virgin* praying, and a Na
vity in great also: The *Metamorphoses*
Lycaon, a *Perfumer*, *Alexander magnus*, a
Roxana, a *Cena Domini*, the *Annuntiati*
all design'd by *Raphael*, besides these we
set forth two Stories of the Marriage
Psyche, and indeed there was hardly a
thing which ever *Raphael* either painted
design'd, but what were graven by one,
both of these Workmen; besides dive
other things after *Julio Romano*, viz.
that he painted in *Raphaels* Lodge,
Gallery in the *Vatican*; some where
are signed with M. R. and others with
V. to shew they had been imitated by o
thers, as was the *Creation*; the Sacrifi
of *Cain* and *Abel*, *Noah*, *Abraham*; th
Passage over the *red sea*; The Promulg
tion of the Law; the fall of *Manna*, *D*
vid and *Goliah*, which also *M. Antonio* ha
published before; as likewise the Temple o
Solomon, his Judgment on the *Harlots*, th
Queen of *Saba's* visit, and many othe
Histories collected out of the *Old Testa*
ment, all which were published befor
Raphaels decease: For after that, *Augustin*
wrought

wrought with *Baccio Bandinelli*, a sculptor of *Florence*, who caus'd him to grave *Antonius* and *Cleopatra*, very rare things, with divers other designs; as the slaughter of the Innocents, divers Nudities, and Clad Figures; not to omit those excellent and incomparable Drawings and Paintings of *Andrea del Sarto* after which he graved; though in the *Christo mortuo* not altogether succeeding so well as had been wished.

But to come again to *Marco Antonio* (because there is not a paper of his to be lost) after *Raphaels* death, did *Julio Romano* publish some of his own designes in print: I say, after his Death; for before, though he were an excellent painter; yet durst he never take the boldness upon him. Such were the *Duel* of Horses, a *Venus* which he had formerly painted: The penance of *Mary Magdalen*, the four *Evangelists* and some *Bassi Relievi*, with many things that *Raphael* had design'd for the *Corridor* of the *Vatican*, and which were afterward retouched by *Tomaso Barlacchi*: We will not contaminate this discourse with those twenty vile designes of *Julio* cut by *M. Antonio*, and celebrated with the impure verses of *Peter Aretino*, by which he so dishonour'd this excellent Art,

as

as well as himself; because it deserved severer Animadversion and Chastisement then was inflicted upon him for it; though to commute for this Extravagancy, he published the Martyrdome of S. *Laurence*, which he also reformed those designes of *Baccio Bandinelli* to the great reputation of the Art of *Chalcography*.

About the same time flourish'd *Giovanni Battista Mantuano* Disciple of *Giuleo Romano*, who publish'd a *Madona*, his armes, *Mars* and *Venus*, the burning of *Troy*, an extraordinary piece; his prints are usually sign'd I. B. M. Also his three Sheets of Battails (cut by some other hand) a Physitian applying of Cupping Glasses to a VVoman; *Christs* Journey into *Ægypt*, *Romulus* and *Rhemus*, the Stories of *Pluto*, *Jupiter* and *Neptune*; the miseries of Imprisonment, Interview of the Armies of *Scipio* and *Hanibal*; St. *John Baptists* Nativity, cut by *Sebastiano de Reggio*, all, after *Julio Romano*.

Giorgio Mantuano set forth the *Facciata* of the Popes Chappel, *M. Angelos* Judgement, St. *Peters* Martyrdome, the Conversion of St. *Paul*, &c. And some plates were sent abroad about the year 1530. eaten with *Aqua Fortis* after *Parmesano*;

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[illegible], as *ab ære, deventum ad Tabulas ceratas* in writing, the use of the *Palimpsestus*, Table books, *Plumbæ lamellæ* and the like; so hapned it also in this Art of *Chalcography*; and Etching with Corrosive waters began by some to be attempted with laudable success, as in this Recital we shall frequently have occasion to remember: But, whither those *Symeters* and *Blades* brought us from *Damascus*, and out of *Syria*, and wrought with these strong waters, might give any light to this expeditious and usefull invention, we are not yet inform'd; and the effect was sufficiently obvious, after that of the *Burine* had been well considered.

Vago de Carpi did things in stamp, which appear'd as tender as any Drawings, and in a new way of *Charo Scuro*, or *Mezzo Tinto* by the help of two plates, exactly *contercalked*, one serving for the shadow; the other for the heightning; and of this he publish'd a *Sybilla* after *Raphael*, which succeeded so rarely well, that he improv'd the curiosity to three Colours; as his *Æneas* and *Anchises*, descent from the Cross, story of *Symon Magus*, a *David* after the same *Urbin*, and a *Venus* do testifie: This occasioned many others to imitate him, as in particular,

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Baldaſſare Peruzzi (who graved the *Hercules*, *Parnaſſus*, the *Muſes*) and *Francisco Parmegiano*, who having ſet out *Diogenes* in this guiſe, a very rare print, instructed *Antonio di Trento* in the Art who publiſhed his *Peter* and *Paul* in *Chiaroſcuro*, the *Tyburtine Sybill* and a *Madona*; but none was there who exceeded thoſe of *Beccafumi*; eſpecially, his two *Apoſtles* in wood, and the *Alchimiſt* in Aqua *Fortis*.

Fran. Parmegiano (whom we already mention'd) may be eſteemed for one of the firſt that brought the uſe of A. *Fortis* into reputation; ſo tender and gracefull were ſome of his *Etchings*, as appears in the rare *Deſcent* of the Croſs, *Nativity* and ſeveral other pieces.

Baptiſta Vicentino, and *Del Moro* ſet forth many curious Landſhips,

Girolamo Cocu the Liberal Sciences, &c.

Giacomo del Cavaglio cut many things after *Roſſo Fiorentino*, as the *Metamorphoſis* of *Saturn* into a Horſe, the Rape of *Proſerpine*, *Antoninus* and the Swan; ſome of the *Herculean* Labours; a book of the Gods and their transformations, whereof part are after *Perino del Vaga*; alſo the Rape of the *Sabines*, an incomparable print, hat

had it been perfect; but the City of *Rome* happning at that time to be in some disorder, the plates were lost: He graved likewise for *Parmegiano* the Espousals of our Lady, and a rare Nativity after *Titian*; not to conceal his admirable talent in cutting of *Onixes*, *Christals*, and other estimable stones.

Enea vico de Parma engraved the Rape of *Helena* after old *Rosso*, a *Vulcan* with some *Cupids* about him: *Leda* after *Mich. Angelo*: The *Annuntiation* design'd by *Titian*; the story of *Judith*, the Portrait of *Cosimo di Medices*, *&c.* Also the contest twixt *Cupid* and *Apollo* before the Gods; the Conversion of St. *Paul* in great, a very rare stamp: The head of *Jovanni de Medici*, *Charles* the V. and some rare *Medails* which are extant in the hands of the Curious: He also publish'd St. *George*; several habits of Countries; The *Stemmata* or Trees of the Emperours and divers other Famous Pedegrees.

Lamberto Suave set forth 13 prints of *Christ* and his Disciples far better graved then design'd, also the Resurrection of *Lazarus*, and a St. *Paul*, which are skilfully, and very laudably handled.

Gio. Battista de Cavaglieri has cut the de-

ſcent from the Croſs, a *Madona* and many others.

Antonio Lanferri, and *Tomaſo Barlacchi* graved divers things after *Michael Angelo*, and procured ſo many as were almoſt numberleſſe: But what they publiſh'd of better uſe were divers *Groteſcos*, *Antiquities* and peices ſerving to *Architecture*, taken out of the old buildings and Ruines yet extant, which afterwards *Sebaſtian Serli*, refining upon, compos'd the better part of that excellent book of his: And of this nature are the things publiſh'd by *Antonio Labbaco*, and *Barozzo da Vignola*.

The Famous *Titian* himſelf left ſome rare things graven with his own hand in wood, beſides his *Pharo* in the great *Cartoons*, divers Landskips, a *Nativity*, S. *Hierom*, S. *Francis*; and in Copper a *Tantalus*, *Adonis*, alſo in Box the Triumph of Faith, *Patriarchs*, *Sybills*, *Innocents*, *Apoſtles*, *Martyrs*, with our *Saviour* borne up in a Chariot by the four *Evangeliſts*, *Doctors* and *Confeſſors*; Alſo the *B. Virgin*, S. *Anna*, which he firſt painted in *chiaro oſcuro* on the Sepulcher of *Luigi Triviſano* in St. *Giovanni e paola* at *Venice*; *Samſon* and *Daillia*, ſome Shepheards and Animals. Three *Bertuccie* ſitting, and encompaſſed

with

with Serpents like the *Laocon*; not to mention what were published by *Giulio Bonasoni*, and those which were cut after *Raphael*, *Giulio Romano*, *Parmegiano* and several others.

Baptista Franco a *Venetian* Painter, has shewed both his dexterity in the *Graver*, and *Aqua Fortis* also; by the *Nativity*, Adoration of the *Magi*, Predication of *St. Peter*, Some Acts of the *Apostles*, Histories of the Old Testament after several excellent Masters:

Renato did divers rare things after *Rosso*, as in that of *Francis* the *First* his passing to the Temple of *Jupiter*; The Salutation of the *B. Virgin*, and a daunce of ten women, with several others.

Luca Penni published his two *Satyrs* whipping of *Bacchus*; a *Leda*, *Susanna* and some things after *Primaticcio*: also the Judgement of *Paris*, *Isaac* upon the Altar; *Christ*, a *Madona* Espousing of S. *Catharine*; the *Metamorphosis* of *Calista*, *Concilium Deorum*, *Penelope* and some others in Wood. Who does not with admiration and even extasie behold the works of *Francesco Marcolini*? Especially, his Garden of thoughts; *Fate*, *Envy*, *Calamity*, *Fear*, *Prayse*, so incomparably cut in Wood.

Nor leſſe Worthy of Commendation are the Gravings of *Gabrielle Giolito* in the *Orlando* of *Arioſto*; as alſo thoſe of leven pieces of *Anatomie* made for *Andrea Veſſalius* deſign'd by *Calcare* the *Flemming*, an Excellent Painter, and which were afterwards engraven in Copper by *Valverde* in little.

Chriſtophero Coriolano graved the heads in *Vaſaris* lives of the Painters, being after the deſignes of the ſame *Vaſari*; they are in wood, and rarely done.

Antonio Salamanca did put forth ſome very good things.

Andrea Mantegna that admirable Painter engraved his Triumphs of *Ceſar* with great Art; as likewiſe *Baccanalias*, and *ſea Gods*, a *Chriſt* taken from the Croſs, his Burial, and Reſurrection; which being done both in Braſs and Wood, were conducted with that skill, as for the ſoftneſs and tenderneſſe of the lights, they appeared as if they had been Painted in Miniature.

Nor may we here omit to celebrate for the glory of the Sex, *Propertia de Roſſi* a *Florentine* Sculptreſs; who having cut ſtupendious things in Marble, put forth alſo ſome rare things in *Stampi* to be encou-

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ced amongst the Collections of the Curious.

And about this age, or a little after, flourished *Martin Rota*, famous for his Judgment after *Michael Angelo* in a small volume, much to be preferred to that which is commonly sold at *Rome* in so many sheets; likewise his St. *Anthony* and divers more. *Jacomo Palma* has (besides this excellent book of Drawing) set forth many rare pieces, very much esteem'd.

Andrea Mantuan graved both in Wood and Copper; of his were the Triumph of our Saviour after *Titian*, and some things in *Chiaro oscuro* after *Gio: di Bologna* and *Domenico Beccafumi*, whom but now we mentioned; also the *Roman* Triumphs in imitation of *Mantegna*, a *Christus mortuus* after *Alexand. Casolini*, &c.

Finally, towards the end of this Century, appeared *Augustino*, and *Annibal Carracci* most rare Painters and exquisite Engravers; for indeed when these to Arts go together, then it is, and then only, that we may expect to see the utmost efforts and excellency of the *Bolino*: amongst the famous pieces communicated to us by these Masters, we may esteem the *Monelli*, *Eneas* of *Barrochio's* invention, and S. *Hieron.*

After *Tintoret* the large and famous *Crucifix* of three sheets in S. *Rocco*s school which so raviſhed the Painter: *Mercury* and the *Graces*, *Sapientia*, *Pax*, *Abundantia* chasing *Mars* away; The *Ecce homo* of *Correggio*, S. *Francis* of *Cavalier Vanni*; a *Venus* in little with a *Satyr*, and some other *nudities* with something a too luxurious Graver: S. *Giuſtina*'s Martyrdom of *Paulo Veronese*, S. *Catherine*, and that renown'd S. *Hieron* of *Correggio*; Also in *Aqua fortis* his brother *Hannibal* etched another *Venus*; the Woman of *Samaria* at the well, a *Christ* in little, and a *Madona* with the *Bambino* and S. *John*; The famous S. *Roch* and the ſpitefull coronation with thornes: The *Christus mortuus* bewailed by the devout ſex, the original painting whereof hangs in the D. of *Parma*s Palace at *Capraruola*, and is the Cut one of the tenderſt and rareſt things that can be imagined, abating the vileneſs of the Place; which was most unfortunately choſen, though through that accident, rendred inimitable, and never to be counterfeited: There is likewise his *Magdalen* and a Landskip touch'd with the Graver a little; likewise a *Sylenus*, all of them incomparably deſign'd, nor indeed, did any of the four celebrated Artiſts exceed the *Carracci*, eſpecially

cially *Hannibal*, for the nobleneſſe and freedom of his poſtures, bodies and limbs, which he expreſs'd in greateſt perfection; We may not omit the *Purification* which he grav'd, and *Villamena* made in large, nor the *S. Anthony*, the Original whereof is in the Palace of *Signior Franciſco della Vigna* at *Venice*, nor laſtly the *Reſurrection* and the two *Cœnaculas*.

In the time of *Sixtus Quintus* and ſince, lived *Franciſco Villamena* a rare workman, whether conſider'd for the equality of his hatches, which he conducted with a liberty and agreeableneſs ſuitable to the perfection of his deſign (as is ſufficiently apparent in that famous Plate, which he engrav'd after *Paulo Veroneze*, repreſenting *Chriſt* in the Temple) or in thoſe things after the *Vatican* paintings by *Raphael*, ſome whereof being never finiſhed, came into a private hand. The Triumphant *Venus* on the ſea; *Moſes*, ſome cuts after *Fredrick Barroccio* in *Aqua fortis*, divers *Catafalco's* of excellent Architecture, *Ignatius Loyola*; the ſtory of *Pſyſche* containing many ſheets; a combate of men caſting ſtones at one another; and laſtly, that laborious and uſefull book, comprehending the *Hiſtorical Columne* of *Trajan*, deſign'd

by *Julio Romano*, and *Girolamo Mutiano*, which at my being at *Rome* (then quite out of print) I procur'd of his Widow who was then living, but would not part with the Plates out of her sight.

Giovanni Maggi was an excellent Painter and *Etcher*, as he has sufficiently discovered in his rare *Perspectives*, *Landskips*, and his *Roma* in the Larger *Chartoon*; likewise in the nine priviledg'd and stationary *Churches*, with the three *Magi* who offer presents to our *Saviour* in allusion to his name.

Leonardo, *Isabella*, and *Bernardino Parasol*, that we may furnish all the sorts of Art in this kind, cut exquisitively in wood, which is a graving much more difficult; because all the work is to be abated and cut hallow, which is to appear white; so that (by a seeming paradox) as the Matter diminishes the *Forme* increases, as one wastes, the other growes perfect. These all flourished about the year 1560, and left us three little histories of the *Salutation*, *Visitation*, and St. *John Baptist*: Also *Christs* washing his Disciples feet, and the cuts to *Castor Durantes* Herbal: *Isabella*, who was his wife, publish'd a book of all the sorts of *Points*, *Laces*, and *Embroderies*

with other curious works for the Ladies, being all of her own invention (except the Frontispiece only, which is *Vilamenas*) and the Plants in the Herbal of the Prince *Cesi d' Aquasparte*, a learned person of that Age. Lastly, the son did also put forth some few things of his work; but was a far better Painter in *Fresco*.

Antonio Tempesta was a most exact and rare designer, for which his works are much more estimable, then for the excellency of his Points and Needles: he has left us of his essayes in *A. F.* the Histories of the *Fathers*, the twelve Moneths of the year, *Roma* in a very large volumne; an incomparable Book of *Horses*, another of *Hunting*, the plates now worn out, and retouch'd with the *Bolino*: *St. Hieron*, and a *Judgement*: the wars of *Charles the Fifth* rarely perform'd: the *Metamorphosis* of *Ovid*; the Battails of the *Jewes*, especially that of the *Amalakites* in great, the *Creation* and Old Testament, *Torquato Tasso's Jerusalemma Liberata*, the *Birds* and *Faulconry* in *Pietro Olinas* Book, with divers others well known, and much esteemed by the *Virtuosi*.

Cherubin Alberti has celebrated his incomparable *Graver* in that presentation of

our

our Lord in the *Temple*, the *Adam* expelled out of *Paradise*: In the *Putti*, divers *Vases* and other pieces which he wrought after *Polydoro da Caravaggio* and *Michael Angelo* commonly sold at *Rome*, and universally collected.

Horatio Borgiani cut the History of the *Bible* in the *Peristyle* of *Raphael* at the *Vatican*, so often made mention of, and out of which, as from a School of the noblest *Science*, most of the great Painters of the World have since taken forth their Lessons. He likewise published some things in *Chiar' Oscuro*, which were rarely heightned.

Raphael Guidolo a *Tuscane*, engraved many pieces after *Cavalier Arpino*, as the *Flagellation*, *Romulus*, *Icarus*, The *Angelus Custos*, *Ceres*, *Bacchus*, a *Christus mortuus* and St. *Andrew* the Apostle after *Barroccio*.

Jovanni Baptista della Marca put forth many divices of *Shields*, *Armour*, *Busts*, and *Trophies* cut in wood.

To these we might add those excellent things of *Camillo Graffico*, and *Cavalier Salimbene*, *Anna Vaiana*, with innumerable more; But we have yet other fruitfull Countries to visit, to whose praises we must be just; only we may not forget the in-

incomparable *Stephano Della Bella* a *Florentine* Painter now, or lately living, whose intire collection in *A. fortis* is deservedly admir'd, and *here* in particular to be celebrated by me, in acknowledgment of some obligation I have for his civilities abroad: And of this Artist's works, flowing, and most luxurious for invention, are those things which in imitation of *Callot* he did in little, being yet very young: As the *Scenes* and dances of the Horses at the Marriage of the Duke of *Tuscany*; *Compartimenti*, *Cartells*, *Ornaments* and *Capricios* for Carvers and Embroiderers: A book of *Gobbi*, and divers *Pyes*, *Landskips* in Rounds and others: A book of *Beasts* done exceedingly to the natural: The principles of *Designe*, *Heads*, and other touches very rare and full of spirit, several pieces of our *Lady*, *Christ*, *St. Joseph*, &c. *Jacobs* descent into *Egypt*: The Procession and Exposure of the *Sacrament*, where there is an Altar of curious *Architecture* inrich'd with festival Ornaments: The *Cavalcade* of the *Polonian Embassadour* into *Rome*, with divers other proceedings, Pieces of *Polonians*, *Persians*, and *Moores* on Horseback breathing a rich and noble fancy: Also *Seiges*, *Engines* for War, with *Skirmishes*, Land and Sea Fights:

Fights: The *Metamorphosis* of *Ovid*: The *Sultana* and her son taken by the Knights of *Malta*, and to conclude, (for there is no end of his *Industry*) the Prospect of the *Pont Neuf* at *Paris*, than which there is not certainly extant a more lively representation of the busie *Genius* of that Mercurial Nation; nor a piece of greater variety as to all encounters and accidents, which one can imagine may happen amongst so numerous a people and concourse of Mankind.

Lastly (for they were likewise some of them Gravers in Copper and very rare *Chalcographers*) we must not omit to make honourable mention *here* of those incomparable *Sculptors* and Cutters of *Medals*, whither in *Gemms* or *Metals*; such as were (besides those we touch'd in the former chapter,) *Vittor*, *Gambello*, *Giovanni dal Cavino* the *Padouan*, and a Son of his; *Benevento Gellini*, *Leone Aretino*, *Jacopo da Trezzo*, *Fred. Bonzagna*; and above all *Gio. Jacopo* who have almost exceeded, at least approach'd the Antients: To these may we add *Giovanni da Castel Bolognese*, *Matteo dal Nasaro*, *Giovanni dal Cornivole*, *Domenica Milaneze*, *Pietro Maria de Pescia*, *Marmita*, and *Ludovico* his Son, *Valerio*

Vincentino

Vincentino who had been in *England* in the time of Queen *Elizabeth*, and left a *Sardonix* which he cut, representing the head of that famous *Heroine*, inferiour to none of the Antients: There was likewise *Michelino*, who with the above named *Ludovico*, and *Vincentino*, had so accurately counterfeited the antient *Medails*, that the most knowing Antiquaries were often at a losse to distinguish them: Such were also *Luigi Arichini*, *Alessandro Cesari* called the *Greek*, so much celebrated for that stupendious *Medalion* of *Paulo the Third*, and the head of *Photius* the *Athenian* which he cut in an *Onix*, comparable, by the Universal Suffrages, to any of the Antients: We could reckon up the works also of many of the rest, but it is not requisite, after we have given this tast, and would merit an expresse Treatise. Likewise those of *Antonio de Rossi*, *Cosimo da Trezzo*, *Philippo Negarolo*, *Gaspar* and *Girolamo Misaroni*, *Pietro Paulo Galcotto*, *Pastorino di Sienna*, not omitting that famous *Pharodoxus* of *Milan*, *Fran. Furnius*, and *Severus* of *Ravenna*, &c. whose works were in *Gold*, *Silver*, *Copper*, *Steel*, *Achates*, *Corneliant*, *Onixes*, *Christal*, *Jasper*, *Heliotrope*, *Lazuli*, *Ametheistis*, *&c.* yea, and to shew how

how much some of those Modern Masters exceeded the Antients, even the *Diamond*, that hitherto insuperable gemme, was subdu'd by the famous *Trecchia* of *Milan*, who with stupendious successe cutting the *King* of *Spains* Armes in a Noble Table, was the first that ever engrav'd, or made impression into that Obdurat stone. It will become such to be well acquainted with these Masters Labours, and their manner, who aspire to be knowing, and to improve their Judgment in *Medailles* and *Intaglias*, that necessary, Ornamental and Noble piece of *Learning*; and not only to be well skill'd in their way of design; but to be able also to perform something in the Art themselves: For such were those ingenious and Illustrious Spirits, *Geo. Battista Sozini* of *Sienna*, and *Rosso de Giugni* of *Florence*, Gentlemen of note; and such, with us, is our Noble and worthy Friend, *Elias Ashmole* Esq; whose Learning, and other excellent qualities deserve a more glorious inscription.

Finally, that excellent Medalist *Monsieur Roti*, now entertain'd by his *Majesty* for the *Mint*, and a rare Workman as well for *Intaglias* in stone, as Metal, is not to be here omitted.

We

We shall speak in the next of those *Germans* and *Flemmings* who excell'd in the Art of Chalcography, not that they have exceeded some of the *French*; but, because they were before them, and Universally admired: of these, the *Antesignani* were the forementiond *Albert Durer*; that Prodigie of science, whose works we have already recounted upon occasion of *Marco Antonio*, and therefore shall here forbear the repetition; as also those of *Lucas*, whose works (consisting in all of about Lxx. sheets, and which I have known sold for near an *hundred pounds sterling*, to one that as well understood the value of mony, as of that rare Collection; he being one of the greatest Merchants of Books in *Europe*) are to be taken blind fold as they say; provided the impressions be black, well conserved, of equal force, and not counterfeit, as there are several of them which be; discernable only by the curious, and accurately skilfull: For such (amongst others of *Durers*) are the Creation of *Adam*, the story of *Lot*, *Susanna*, The *Crucifix* which he cut in a small round plate of *Gold* for the *Emperours* sword, and is fixed on the pummel, not before mention'd: his arm'd *Cavalier* and *Satyre*, and

Master Bleau of Amsterdam.

and indeed, almost all that ever *He*, or *Lucas* graved and set forth.

The Works of *Aldegrave*, who came very near *Albert*, and flourish'd about the same Age, are worthy the Collection. His pieces are distinguish'd by the *Cypher* of his initial Letters * in imitation of *Durer*, as likewise the Author of the *septem opera misericordiæ*; stories of the book of the Kings, *Artemisia*, &c. whose gravings are counterfign'd with G.P. I.B. publish'd the four Evangelists, *Adam*, a *Country fellow*, a *Bishop*, a *Cardinal*, Satyrs, &c. M the Prodigal son, the Evangelists, &c. some whereof are Copies after *Albert*, and most of their works done in small plates.

A G

Hans Sibald Beme hath done wonders in those small figures, stones, and naked which he publish'd; it shall not be requisite to recite here the Catalogue; because his mark I-S-B is fixed to most of his works, though now and then profan'd by the hands of others.

Jerome Cock a *Flemming* cut a *Moses*, 31 sheets of the story of *Psyche*, design'd by one *Michael* a Painter of the same Country very rarely conducted: Also *Dalila* and *Samson*; The destruction of the *Philistins*, the Creation of *Adam*, &c. 27 Stories of

the

the Old-Testament nobly design'd by *Martin*, and as well graved: Also the History of *Susanna*: Another book of the Old, and New Testament: The *Triumph* of Patience, a rare Cut: the *Heart* on the Anvile, and divers Emblems full of curious figures; many sacred *Triumphs*; *Fraud*, *Avarice*; a *Bacchanalia*, and a *Moses* after *Tintzini*, in emulation whereof, *Gio. Mantuano* publish'd his *Nativity*, an incomparable print; after which *Jerome* graved for the *Inventor*, twelve great sheets of *Sorceresses*, the Battails of *Charolus* the V. and for *Verese* a painter, the *Perspectives* which pass under his name, with 20 leaves of several Buildings; besides the St. *Martin* in a book full of *Devils*; For *Girol. Fag*, the *Alchimist*, the *seven deadly Sins*, the *last Judgment*, a *Carnoval*; and, after *Francis Floris* ten pieces of *Hercules Labours*, the Duel of the *Horatii* and *Curatii*, the Combate of the *Pigmies* and *Herculet*, *Cain* and *Abel*, *Abraham*; the Decission of *Solomon* between the two *Harlots*, and in summe, all the actions of humane life.

And now that we mention'd *Francis Floris* of *Antwerp*, the rare things which he publish'd in *stamp*, purchas'd him the name of the *Flemmish Michael Angelo*.

F Of

Of the same Country was that incompa-
rable *Cornelius Cort*; we will commence
with the *Judgment* of *Michael Angelo* whi-
he cut in little: Most of his things wer
after *Frederic Zucchari*, and some few o
Raphael; besides his *Landskips* and othe
Gravings, after *Girolam Muziano*, whic
are very excellent: Also *John Baptist*, S
Hierom, St. *Francis*, *Mary Magdalen*, St. E
Bachius, the *Lapidation* of S. *Stephen* de
sign'd by *Marco Venusto* the *Mantuan*.
Nativity after *Thadeo Zuccharo*, St. *Anne*, S
Also a *Nativity* in great after *Polydor*
The *Transfiguration*; The school at *Athe*
The Battail of *Elephants*; some Gravin
after *Don Julio Clovio*, and *Titian*, whi
had they been accompanied with th
tenderness, and due observation of the d
stances, that accomplish'd the succeedi
Gravers, had render'd him immortal.
sweet, even and bold was his work and d
sign in all other considerations. We me
tion'd *Titian*, for about 1570. *Cor. C*
did use to work in that famous Paint
house, and Graved for him that *Para*
he made for the Emperour; St. *Laz*
Martyrdom, *Caliste* and the Nymphs, *P*
metheus, *Andromeda*, the fore-nam'd *M*
dalen in the desart, and St. *Hierom*, all
them of *Titians* invention.

W

We come now to *Justus*, *John*, *Ægidius*, and *Ralph Sadelers*, who lived in the time of the Emperour *Rodulphus*, and publish'd their almost numberless labours; we can therefore instance but in some of the most rare; such as were that Book divided into three parts. 1. *Imago bonitatis*, 2. *Boni & mali scientia*, 3. *Bonorum & malorum Consensio*, design'd by *Martin de Vos*: The *Vestigia* of *Rome* tenderly and finely touch'd in 50 sheets: The 12 *Roman Emperours* and *Empereſſes* after *Titian*, rarely graved by *Giles*, a *Madona* with our *Saviour*, and St. *Joseph* after *Raphael*, *Christus Flagellatus*, and the head of *Rodolphus II.* with various *capriccios*, and inventions about it, as also that of the Emperour *Mathias*, adorn'd with the chaplet of *Medails*; the calling of S. *Andrew*, by *John* and *Giles* in brotherly emulation: Four books of *Ereſies* admirably conducted by *Raphael*, a *Cœna Domini* after *Tintoret*, and another *Flagellation* of *Arpino's*: Divers Landskips; the 12 Moneths; the great Hall at *Prague*, the Effigies of *Martin de Vos* by *Ægidius*; the Emperour and Empreſſe in their Robes of State; an Adoration of the *Magi* after *Zuccheri*: *Adonis* and *Venus* after *Titian*: a Crucifix after *Jac. Palma*, a *Reſurrection* in great:

great: the rich *Epulo*, St. *Stephens* Lapidation, the Original whereof is at *Friuli*; S. *Sebastian*; These by *Giles*: *John* engrav'd after *M. de Vos* a scholar of *Tintortes* already mentioned, the Creation and many histories out of *Genesis*: *Ralph* cut also the Life of *Christ*; the *Credo* by way of Emblems: In summe (for their whole collection is not to be crouded into this *Catalogue*) they have all of them publisht such incomparable gravings; that 'tis the greatest pitty in the world, they had not flourisht in the time of the great *Raphael*, and the good Masters, for they were not only accurate and punctual imitators; but gave to their works that softnesse, life, and *Colore* (as Artists terme it) which accomplishes all the rest; Especially, *John* and *Raphael* in what they graved after *Mich. de Vos*, *Bassano* and others whose *Rusticities* they set forth: those of *Ægidius* in great, being a descent from the Crosle of *Barroccios* invention, the other a *Flagellation* design'd by *Josepho Pin*, can never be sufficiently celebrated.

After the *Sadelers* appeared *Herman Muller* with a very bold *Bulino*, and likewise *Janus* who graved many things after *Sprangers*, worse chosen (for the convulsive and even *Demoniac* postures) the executed. But

But the imitations of the Graver by *Simon Frisius* the Hollander, who wrought with the *Aqua fortis* of the *Refiners*, are altogether admirable and inimitable, the stroke and conduct consider'd, had the design (excepting those of his Birds which are indeed without reproch) contributed in any proportion to his dexterity.

After him came the *Swisse Matthew Mirian*, who had he perform'd his heightnings with more tenderneſſe, and come ſweetly off with the extremities of his hatchings, had proved an excellent Maſter: His works are uſeful and innumerable in Towns, Landſkips, Battails (thoſe eſpecially fought by the great *Guſtavus*) &c. the *Soft Verniſh* and ſpararing *A.F.* was the inſtrument he uſed.

We have ſeen ſome few things cut in wood by the incomparable *Hans Holbein* the *Dane*, but they are rare, and exceeding difficult to come by; as his licentiouſneſſe of the *Friers* and *Nuns*, *Eraſmus*, the *Daunce Macchabree*, the *Mortis imago* which he painted in great, in the Church at *Baſil*, and afterward graved with no leſſe art, and ſome few others: But there is extant a book of ſeveral Figures done in the ſame material by one *Juſtus Ammanus Tigur*, M D LXX VIII. which are incomparably

design'd and cut: In the Epistle whereof one *Holtzhuser* a Gentleman of *Frankfort* is commended for his universal knowledge, and particularly his rare talent in this Art, which it is there said he shewed, by wonderful contrivances at the celebration of *Martin Luthers* Nuptials, and therefore worthy to be taken notice of.

Hans Brossehaemer besides several other things, hath cut in wood a triumph of the Emperour *Maximilian* into *Nuremberge*.

Vergilius Solis graved also in wood the story of the *Bible*, and the *Mechanic Arts* in little, but for imitating those vile postures of *Aretine*, had his eyes put out by the sentence of the Magistrate.

Henry Golzius was a *Hollander*, and wanted only a good, and judicious choice to have render'd him comparable to the profoundest Masters that ever handled the *Burin*, for never did any exceed this rare workman; witnesse, those things of his after *Gaspare Celio*, the *Galatea* of *Raphael Sanctio*, and divers other pieces after *Polydor de Carravaggio*, a *Hierom*, *Nativity*, and what he did of the *Acts of the Apostles*, with *Ph. Gallus*, *&c.* but he was likewise an excellent painter.

George Nouvolstell was of *Mentz* in *Germany*, an admirable Graver in Wood: he pub-

publish'd that *Aeneas* in little, and some Historical parts of the *Bible* very well performed; also divers of the Fathers after *Tempesta*, besides the *Jerusalemme liberata* of *Bernardino Castelli* in Quarto, with many *Cartels* of Armes and Harnesses, and some Pictures to a *Breviary*, &c.

Mathew Greuter publish'd a curious book of Letters, the City of *Rome* in an ample forme, and a large Map of *Italy*; the Old and New *Testament*, the Church of *Strasburge*, an harmony 'twixt the *Decalogue* and the *Lords prayer* very ingeniously represented in Picture, with severall other things laudably performed; But his son.

Frederic did infinitly exceed the Father, as may be seen by those many curious drawings which he has cut after *Pietro Berretin Corton*, and the famous *Andrew Sacchi* egregious Painters.

Saenredamus did publish many excellent things, especially those which he coppied after *Lucas van Leiden*, of which we have formerly given a hint for their sakes, who are collectors of these curiosities, and may be happily be yet attriv'd to the judgment of being able to discerne them from the Originals; Also some things after *Goltzius*. *Cornelius Galle* in his St. *Priscas* Baptism,

Papenheim's and other heads after *V. Dyke*, has shew'd what he was able to perform, not to mention abundance of *Frontispeices* and other lesse considerable of his workes. But the *Count Clouds* a Knight of the *Palatine* has publish'd, though very few, yet some stupendious things, especially that of our *B. Saviours* flight into *Ægypt* by night, the story of *Tobit*, and about three or four more worthy of all admiration.

Swanevelts Historyof St. *John*, with diver Landskips.

Pandern's descent from the *Crosse*, *Matthan*'s *Christ* and St. *John*, a *Venus* after *Rotenhamer*, Pope *Innocent X. &c.*

Branchorsts rare Etchings, especially those Ruines and *Anticalias* of *Rome*: and superiour to all, the incomparable Landskips set forth by *Paul Brill* (some of which have been Etched in *Aqua fortis* by *Nieulant*) do extreamly well merit to be placed in this our Theater: For to be brief, because we can only recite the most remarkable and worthy the collection. *Matham* is famous for Fruits; *Boetius*, or *Adam Bolsuerd* for his Rusticks after *Blomaert*, *Laderselius* has taken excessive pains in his Landskips; and so has *Van Velde* in some few: but above all *Nicholas de Bruyn* (after

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Egidius Coninxlogensis) is wonderful for *Suavage*, and the industry of his undertaking works of that large Volume, which *Theodore de Bry* (resembling him in name) has been as famous for contracting; though both of them of a *Dutch* heavy spirit, and perfectly suting with the times and places: notwithstanding has this latter performd some things in little very laudably: Nor with lesse ingratitude, amongst others may we forget the *Novæ reperta* of *Stradanus* by *Theodor Galle*, who also published the whole processe of making silk of the worm, and certain other works in *Manufacture*, all of them represented in Sculpture.

Mallery in his *Peccati fomes* after *Mic. de Vos*, has perform'd wonders as to the subtilty and imperceptible *ductus* of the Graver.

Bolsuert set forth the *Sacra Eremus Asceticarum*, after *Blomart* and others, but above all is he to be celebrated for those rare heads, and other stories graved after the Paintings of *Rubens* and *Van Dyke*, which for their sakes, who are dilligent collectors of the renouned persons of the late Age, we shall not think amiss to mention. Such were the Dutchesse of *Orleans*, Arch Duke *Albert*, *Justus Lypsius*, and others after *Van Dyke*, *Lessius* and *Bellarmine*, Jesuites after

after *Diepenbec*: after the same hands did *Paulus Pontius* grave the head of *Sigismund* King of *Poland*, Count *Pimentelo*, &c. after *Rubens*, *Don phil: de Guſman*, *Don Alvar: Buzan* an incomparable cut; *Don Car. de Columna*, *Rubens* picture bare headed, for there is another in a hat: *Gasp de Grayer*, *Simon de Vos*; *Maria de Medicis*, *Cæſar Alexand. Scaglia*, *Conſt. Huygens* the learned Father of our most ingenious Friend *Monſieur Zuylecam*, so worthily celebrated for his discoveries of the *Annulus* about *Saturne*, the *Pendule clocks*, and universal Mathematical *Genius*. *Gaſpar Gevartius* the Lawyer; *Gaſp. Reveſtyn*; *Guſtavus Adolphus* King of *Sweden*, *Jacobus de Breuch*, the Princeſſe of *Brabanſon*, that rare head of *Frederic Henric* Prince of *Orenge*, and his own, with many more after *Van Dyke*; besides the Jesuit *Caniſius*, *R. Herbin* Painter, and others whom he grav'd after *Diepenbec*, &c. And since we mention'd Sir *P. Paule Rubens* we may not pretermit those many excellent things of that great Politician, a learned and extraordinary person, set forth in so many incomparable Gravings by the admirable works of *Suanneburg*, the above named *Pontius* and *Bolſwert*, *Neſſe*, *Voſterman*, *Vorſt*, and other rare Masters in this

this Art: Such are (to instance in some only) his battail of the *Amazons*, *St. Roch*, our B. *Saviour* compos'd to Burial, the Fight of Lyons, his great *Crucifix*, Conversion of S. *Paul*, St. *Peter* in the Ship, a Nativity, the *Magi*; The bloody Catastrophe of *Cyrus*; *Solomons* first Sentence; St. *Catharines* espousals, the tribute demanded of our Lord; *Susanna* and the Elders, St. *Laurence* Martyr'd; the Palaces of *Genoa*; with divers others to be encounter'd amongst the Merchants of Prints, who frequently vend the copies for the originals to the lesse wary Chapmen: *Cor. Jegher* has cut the Temptation of our Saviour in wood very rarely performe'd after this great Master: And besides the former mention'd, *Lucas Vosterman*, and *Vorst* are never to be forgotten so long as the memory of his schollar Sir *Ant Van Dyke* is famous, for the heads of Marquesse *Spinola*; *Char. de Mallery*, *Horatius Gentileschi*; *Jo.* Count of *Nassau*, *Van Milder*; *P. Stevens*, and *Cor. Schuleven*, which he engrav'd after a new way, of Etching it first, and then pointing it (as it were) with the *Burine* afterwards, which renders those latter works of his as tender as *Miniature*; and such are the heads of *Van Dyke* himself, *Jo. Livens*, *Cor. Schut*,

Schut, *Corn. de Vos*, *Deodat del Mont*, *Luc. van Uden*, *Jodocus de Momper*, *Wenceſl. Coeberger*, Painters; Count *de Oſſono*, Duke of *Bavaria*, the Arch-Dutcheſſe *Clara*, the laſt Duke of *Orleans*, *Anton. Connebiſus*, *P. Stevens*, and many others, together with thoſe other pieces of Hiſtory, *viz.* the Sepulture of Chriſt, and S. *George* after *Raphael*, *Magdalene* under the Croſſe, our B. Saviour in his Agony after *Carraccio*, the *Suſanna*, St. *Laurence*, and what late now we mention'd after *Rubens*, divers heads after *Holbein*, as that of *Eraſmus*, the D of *Norfolk*, and others of the *Arundelian* collection.

Van Vorſt, Competitor with *Voſterman*, has likewiſe graven a number of Heads after *Vandyke*; I ſhall only name the learned Sr. *Kenelme Digby* in a *Philoſophical* habit: our famous Architect *Inego Jones*, and thoſe two incomparable figures of *Charles* the *Martyr* and his Royal Conſort the *Q. Mother* now living: And to ſhew what honour was done this Art by the beſt of Painters,

Sr. *Ant. Vandyke* did himſelf etch divers things in A. *Fortis*: eſpecially a *Madona*, *Ecce Homo*, *Titian* and his Miſtreſs, *Eraſmus Roterodamus*, and touched ſeveral of the heads before mentioned to have been grav'd by *Voſterman*.

After

After this great Masters painrings, did *Peter de Jode* grave the *Effigies* of *Genovefa* Widdow to *Car. Alex.* Duke of *Croi*. *Paulus Helmatius*; the Learned *Puteanus*; the Bishop of *Gendt*; the face whereof is thought to be Etched by *V. Dyke* himself; he graved *Jo. Snellinx* a Painter: besides a book of designing very rare; and the many other prints after his Master *Goltzius* (whose Disciple he was) which both *Peter*, and his *Son* of the same name, have engraved for *Monsieur Bon Enfant* of *Paris*, *&c.* *Colaert* graved some things rarely in *steel*. *Suiiderhoef* has engraven the heads of most of the Learned Dutch, after several painters with good successe: as those of *Heinsius*, *Grotius*, *Barlæus*, &c. not forgeting that stupendious Lady *Anna Maria a Scureman*, &c. *Jo. Baurs* has design'd his Battails with a fine Spirit, but without care in the etching. *Vander Thulden* published the whole History of *Ulysses*, being the work of the Famous *Primaticco* at *Fontain Bleau* Etched also in *A.F.* and so design'd, as few pretenders to this Art did ever exceed him: And so, as we but lately mention'd, are the papers of the inimitable *Suanebourge* which strike a ravishing effect in all that beheld them, for the admirable tenderneſſe,

and

and rare conduct of the hatches; especially those which he cut after the drawings of *Abraham Blomaert*, and *Rubens*.

But now that we mention *Blomaert*, whose works we have celebrated in general, because they smell something of a *Dutch* spirit, though otherwise well engraven; There is at *Rome* (if we mistake not) a Son of his named *Cornelius*, who in that *S. Francis* after *Guedo Reni*, and those other pieces after the design of those great Masters *Mounsieur Poussine*, *Pietro Cortone*, &c. to be seen in the books set forth by the Jesuit *Ferrarius*, his *Hesperides*, *Flora*, *Ædes Barberini*, *&c.* hath given ample Testimony how great his abilities are; for, certainly, he has in some of these stamps arrived to the utmost perfection of the *Bolino*, though some Workmen will hardly allow him this *Elogie*. But those things which the incomparable *Natalis a Ligeois*, (and therefore reckon'd here amongst the *Germans*) pass without the least contradiction for the utmost effort of that instrument. Such are that *St. Catharines* Espousalls after *Bourdon*, which seems to be a very piece of Painting: The two *Madonas* in contest with *Poilly*: The *Thesis*; and the *chapter* of the *Carthusians*, all after the

the Life and his own design, a stupendious work: also the heads of *Jacob Catz* one of the *States* of *Holl.* painted by *Dubordieu*; and some few things more, as the exactness and Curiosity of what he undertakes requires, sufficient to discover the admirable perfection of this great Artist: For we do not mention several *Frontispieces* which he has likewise engraven, with equal Industry.

Ferdinand has besides many others, graved after the same *Bourdon*, the story of *Ulysses* and *Andromache*:

Vriese and *Verden* are famous for their *perspectives*.

Winegard his *Roman Vestigia*, &c.

William Hondius, besides those things which adorn his *Mapps*, which are the largest *Planisphæres*, has very rarely engraven his own Head, after a painting of *Vandyke*: nor with less Art has *Vankessel* done that of *Charles the fifth* after *Titian*: *Clovet Car. Scribonius* the *Jesuits*.

Caukerx has graven the story of that pious Daughter, who gave suck to her imprison'd Father; a fight of *Boores*, with divers others after *Rubens* and *Vandyke*, &c. besides those which are extant in Mr. *Oglebys Homer*, *Bible*, my Lord of *Newcastles* Ca-

Cavalerizzo, &c. design'd by *Deipenbec*, whose rare Talent, that Theater, or Temple of the *Muses* publish'd by that Curiously Learned, and Universal Collector of prints, the *Abbot* of *Villoin*, (of whom we shall have occasion to discourse in the next Chapter) do's sufficiently illustrate.

Lucas Kilianus has rarely graved the Murther of the *Innocents*; the Miracles of the fish; *Annuntiation*, *Circumcision*, and some Plates in the *Hortus Eystettensis*, &c.

Visscher, *viz. Cornelius* (for there is another who has publish'd divers Landskips) hath most rarely Etched a certain *Dutch* Kitchin, where there is an old Man taking Tobacco, whilst his Wife is a frying of pancakes: also a *Fiddler* accompanied with boyes and girles, painted by *Ostade*: but above all, admirable is the *descent*, or *Christus Mortuus* after *Tintoret*, both grav'd and Etch'd, as indeed, I should have said of the rest.

Vouillemont has Etched our *Saviours* chasing the sacrilegious Merchants out of the Temple after the same *Tintoret*; which is very rare.

Nolp the twelve moneths, especially the boystrous *March*.

Lombart, many plates for Mr. *Oglebys Virgil*; as likewise that industrious Interpreter

preters Picture after our famous Mr. *Lilly*, in which he has performed laudably: Nor must I here forget Mr. *Hertoc* who has grav'd the Frontispiece for ΕΙΚΩΝ ΒΑΣ. in *fol.* and that of this Treatise, with many other.

To these we may add the incomparable *Reinbrand*, whose Etchings and gravings are of a particular spirit; especially the old Woman in the furr: The good *Samaritane*, the *Angels* appearing to the Shepheards; divers Landskips and heads to the life; St. *Hierom*, of which there is one very rarely graven with the *Burine*; but above all, his *Ecce Homo*; descent from the Cross in large; *Philip*, and the *Eunuch*, &c.

Wincesław Hollar a Gentleman of *Bohemia*, comes in the next place, not that he is not before most of the rest for his choyce and great industry (for we rank them very promiscuously both as to time and preheminence) but to bring up the Rear of the *Germans* with a deserving person; whose indefatigable works in *Aqua fortis* do infinitely recommend themselves by the excellent choyce which he hath made of the rare things furnish'd out of the *Arundelian collection*; and from most of the best hands, and designs; for such were those of *Leonardo da Vinci*; *Fr. Parmensis*,

Titian, *Jul. Romano*, *A. Mantenio*, *Correggio*, *Perino del Vago*, *A. Urbin*, *Seb. del Piombo*, *Palma*, *Alb. Durer*, *Hans Holbein*, *Vandike*, *Rubens*, *Bereugle*, *Baſſan*, *Ælſheimer*, *Brower*, *Artois*, and divers other Maſters of prime note, whoſe Drawings and Paintings he hath faithfully copied; beſides ſeveral books of *Landskips*, *Towns*, *Solemnities*, *Hiſtories*, *Heads*, *Beaſts*, *Fowls*, *Inſects*, *Veſſels*, and other ſignal pieces, not omiting what he hath Etched after *Dr. Clyne*, Mr. *Streter*, and *Dankert*, for *Sr. Phil. Stapletons Juvenal*, Mr. *Roſs* his *Silius*, *Polyglotta Biblia*, the *Monaſticon*, firſt and ſecond part, Mr. *Dugdales Paules*, and Survey of *Warwickſhire*, with other innumerable Frontiſpieces, and things by him publiſhed and done after the life; and to be (*eo nomine*) more valued and eſteemed, that where there has been more curioſity about *Chimæras*, and things which are not in Nature: ſo that of Mr. *Hollars* works we may juſtly pronounce, there is not a more uſeful, and inſtructive Collection to be made.

The learned *Hevelius* has ſhewed his admirable dexterity in this Art, by the ſeveral *Phaſes* and other *Iſhoniſms* which adorn his *Selenographi*, and is therefore one of the nobleſt inſtances of the extraordin-

use of this Talent, for men of Letters, and that would be accurate in the *Diagramms* which they publish in their works.

The no less knowing *Anna Maria a Schurman* is likewise skilled in this Art, with innumerable others even to a Prodigy of her Sex. For the rest, we shall only call over their names, after we have celebrated the extravagant fancies of both the *Breugles*, as those of the seven *deadly sins*, Satyrical pieces against the *Nuns* and *Friers*; with divers Histories, Drolleries, Landskips, fantastic *Grylles* and *Grotesques* of these two are *Rhyparographs*; not farther to tire out Reader with the particulars and several works of *Ostade*, *Corn*, *Clock*, *Queborne*, *Custos*, *Delfe*, (who has put forth the Pourtraicts of many learned persons) *Dors*, *Falck*, *Gerard*, *Moestuer*, *Grebber*, *Geldorp*, *Hopfer*, *Geyn*, *Bens*, *Chein*, *Ach: d' Egmont*, *de Vinghe*, *Heins*, *Ditmer*, *Cronis*, *Lindeven*, *Mirevel*, *Kager*, *Coccien*, *Maubeuse*, *Venius*, *Pirens*, *Pierets*, *Quelinus*, *Stachade*, *Seghers*, *Soutman*, *Vanulch*, *Broon*, *Valdet*, whom we expressly omit; because we have introduc'd a sufficient number, and that this Chapter is already too prolix.

Only we would not omit *Mr Here Biset* a learned advocate now of *Holland*,

who for his ſtory of *Joſeph* and *Benjamin*, where the cup is found in his ſack, and thoſe other few cuts among the hands of the curious, muſt not be paſſed over in obdivion; as we had like to have done ſome of the old, and beſt Maſters by having hitherto omitted.

Druefken his King of the *Boors* in *Hungaria*, eaten alive by the Rebels whom he ſeduced; with ſome other cuts in wood known by his mark, which was commonly a cluſter of Grapes:

Pieter Van Aelſt, his *Cavalcad* of the *Grand Signior* to *Santa Sophia*, and ſeveral Turkiſh habits, on which ſubject alſo

Swart Jan Van Groenninghen has ſet forth many remarkable things, *Caravanns*, *Pilgrimages* to *Mecha*, *&c.*

Lycaſtranach, Tiltings, Huntings, *German* Habits, and the portraicts of all the Dukes of *Saxony* to his time:

Joos Ammanns (whom we already mention'd) divers of the Mechanic Arts; not omitting all thoſe excellent Wood Cuts of *Hans Schinflyn* and *Adam Altorf*, eſpecially this laſt, known by the two Capital AA of the *Gotick* forme included one within the other; as the D is in that of *Albert Durer*.

Hubert Goltzius has cut in wood a book

of the *Roman Emperours* in two Colours; this name recals to mind an omission of ours in some of those excellent *Chalcographers* already recorded, and in particular, the incomparable imitations of *Henry Goltzius* after *Lucas Van Leyden* in the *Passion*, the *Christus mortuus* or *Pieta*; and those other six pieces, in each of which he so accurately pursues *Durer*, *Lucas*, and some others of the old Masters, as makes it almost impossible to discerne the ingenious fraud.

We did not speak of the heads of the famous men in the Court of the Emp. set forth by *Ægid. Sadeler*; as *Raphael* (his Brother) had the *Bavaria Sancta*, representing all the Saints of that pious Country.

Albert Durer's Tenerdank or Romantic description of the *Amours* of *Maximilian* and *Maria de Burgundy*: the book is in *High Dutch*: He has likewise cut *Petrachs Utriusque Fortunæ Remedia*, which admirable treatise being translated into the *German* Language, is adorn'd with the Gravings of *Hans Sebald Bheem*, *Ammanus*, *Aldegrave*, and most of the rare Masters of that age: Finally, he has cut the stories of *Apuleius* his *golden Asse*: and sprinkled divers pretty inventions and *Capriccios* in an old impression of *Cicero's Epistles*: And with this recollection

of what we had omitted in the foregoing *Paragraphs* (to which they are reducible) we will take leave of the *Dutch Sculptors*, and passe on to

The *French* who challenge the next place in this Recension, for their gravings in *Taille Douce*, which began to be in reputation after *Rosso* the *Florentine* painter had been invited and Caress'd by that Worthy and illustrious *Mecenas* of the Arts, *Francis* the first: about which time *Petit Bernard* of *Lyons* publish'd the stories for the Bible of *St. Hieron*, performing such things in little, for the Design and Ordinance as are worthy of imitation: so greatly he approch'd the Antique in the garb of his Figures, Distances, Architecture, and other accessories of the Storie: We have some of these engraven by this Artist, and printed long since at *Lyons*, with the Argument under each cut, in the English verse of those times, which appears to have been done about the beginning of the Reformation, when, it seems, men were not so much scandaliz'd at holy representations.

Nicholas Beatricius a *Lorraneze* graved his Horse conflicts, and several books of Animals, and Wildbeasts. The Wid-

dowes

dows son raised to life, the *Annuntiation* after *M. Angelo*, the Ark of the Catholick Church after that rare Table of *Mosaic* in S. *Peters* of *Giotto*, &c.

Phillippus Thomasinus labours are worthy of eternity, so excellent was his choice, so accurate his graver; witnesse the fall of *Lucifer*, the universal judgement, the ship we but now mention'd; the seven works of mercy; B. *Felix*, the Miracles of the *Capucines*, the Statues of *Rome* in little; the labours of many famous persons; the baptisme of our Saviour, after *Salviati*; St. *John* the Evangelist in the boyling Oyle; St. *Stevens* Lapidation after *Ant. Pomarancio*; the *Magi* of *Zuccharo*; *Mary* presented in the Temple, of *Barroccio*; the life of St. *Catharine*; *Fama*, divers sea Monsters after *Bernardino Passeros* and some things of *Vanni*; not to omit his *Camea* collected from several curious *Achates* and other precious stones, besides Shields, Trophies, Gordian Knots, with variety of instruments and other works too long here to recite minutely.

Chrispinus de Pas and his sister *Magdalen* (whither *French* or *Dutch*) have engraven many excellent things after *Breugle*; especially Landskips; the persecution of the Prophets and Apostles, with several more:

But that *Liberum Belgium* by *Simon de Pas* his Father, or Brother (I know not whither) dedicated to Prince *Maurice* of *Nauſſaw* is a very rare cut.

Who has not beheld with admiration the incomparable *Burine* of *Claudius Melan*, celebrated by the great *Gaſſendus*, and employ'd by the moſt noble and learned *Perieskius*? The *Sudarium* of St. *Veronica*, where he has formed a head as big as the life it ſelf with one only line, beginning at the point of the Noſe, and ſo by a ſpiral turning of the Graver finiſhing at the utmoſt hair, is a prodigy of his rare Art and invention; becauſe it is wholly new, and perform'd with admirable dexterity: Nor has he leſſe merited for his St. *Francis*, St. *Bruno*; the pointed *Magdalen*, Pope *Urbane the VIII.* and divers others to the life, eſpecially thoſe of the Illuſtrious *Juſtiniani*, *Perieskius*, and the ſeveral frontiſpieces to thoſe truly Royal works, *Poets*, and other Authors printed at the *Louvr*.

Mauperch has publiſhed ſome pretty Landskips; *La Poutre* many moſt uſefull varieties and Ornaments for Architects, and other Workmen; Florid, and full of Fanſie; eſpecially the *ceremonies* at the Coronation of the preſent *French King*.

Mo-

Morine, has left us a St. *Bernard*, a *Scul*, his great *Crucifix*; some rare Heads; especially that representing our B. *Saviour* and other things in *A. Fortis*, perform'd with singular Art, and tenderneſſe; as also some rare *Landskips* and *Ruines* after *Palemburch* and others.

N. Chaperon has etched the *Xyſtus* or Gallery of *Raphael* in the *Vatican*, with incomparable ſucceſſe, as to the true draught: and ſo has that excellent painter the late *Francis Perier* thoſe Statues and *Baſſ-relievos* of *Rome*, preferrable to any that are yet extant.

Adrans St. *Catharine* after *Titian* who is not raviſh'd with?

Conway has engraven the three devout Captive Knights, and what may appear very extraordinary, *ut quæ celant nomina cælatura aperiat*, the firſt part of *Deſpauterius*'s Grammar in picture, or *Hieroglyphic* for the Duke of *Anjou* the now *Monſieur*.

Perel has diſcovered a particular talent for Landskips, if not a little exceeded in the darkneſſe of his ſhades: but his ruines of *Rome* are very rare: he has likewiſe a ſon that graves.

The excellency of invention in the *Romances*, and Hiſtories adorn'd by the hand of

of *Chauveau* is not to be passed by; especially those things which he has done in the *Entretienne de Beaux Esprits* of *Monsieur De Marests*, and in several others.

But the pieces which *Poilly* has set forth, may be ranked (as they truly merit) amongst the greatest Masters we have hitherto celebrated; such as (for instance in a few) That admirable *Theses* with the Portraict of Cardinal *Richlieu*; and in emulation with the formerly named *Natalis*, (besides the *St. Catharine* of *Bourdon*) those things which he hath graved after *Mignier*, which are really incomparable, also divers Histories after *le Brun*, &c.

But we should never have done with the Artists of this fruitful and inventive Country as *Heinse*, *Begnon*, *Huret*, *Bernard*, *Rogneſſon*, *Rouſſet*, a rare workman, witneſſe his Frontiſpiece to the French *Polyglotta Bible* deſign'd by *Bourdon* and lately put forth; *Bellange*, *Richet*, *l' Alman*, *Queſuel*, *Soulet*, *Bunel*, the laudable *Boucher*, *Briot*, *Boulange*, *Bois*, *Champagne*, *Charpignon*, *Corneille*, *Caron*, *Claud de Lorain*, *Andran*, *Moutier*, *Rabel*, *Deniſot*, *L'aune*, *Dela Rames*, *Hayes*, *Herbin*, *David de Bie*, *Villemont*, *Marot* excellent for his buildings and Architecture; *Tortin*, *Grand-*

Grand-homme, *Cereau*, *Trochel*, *Langot du Loir*, *L' Enfant* Diſciple of *Melan*; *Gaultier*, *D' Origni*, *Prevaſt*, *De Son*, *Perei*, *Nacret*, *Perret*, *Daret*, *Scalberge*, *Vibert*; *Ragot* who has graved ſome things well after *Rubens*, *Boiſſart*, *Terelin*, *De leu*; Beſides *Mauperche* for Hiſtories, *L' Aſne* who has grav'd above 300 Portraicts to the life, and is a rare Artiſt: *Huret*, full of rich invention; not omitting the famous Gravers of Letters and *Calligraphers*, ſuch as are *Le Gagneur*, *Lucas Materot*, *Priſius*, *Duret*, *Pauce*, *Le Beaugran*, *Beaulieu*, *Gougenot*, *Moulin*, *Ravenean*, *Jea*, *Jaques de Hit*, *Moreau*, *Limoſin*, *La Be*, *Vignon*, *Barbe'd Or* and a world of others whoſe works we have not had the fortune to ſee: For as heretofore; ſo eſpecially at preſent, there is no country of *Europe* which may contend with *France* for the numbers of ſuch as ie daily produces, that excel in the art of *Chalcography*, and triumph with the *Burine*.

La Hyre has Eached many things after the Antique, as *Bacchanalia's* and ſeveral other.

Goyrand is ſecond to none for thoſe Towns and Ruines, which he has publiſh'd, eſpecially what he has performed in *Ædibus Barberini*.

Colig-

Colignon no leſſe excellent in his gravings after *Lincler*.

And *Cochin* in thoſe large *Charts* and ſieges of Townes after the Ingeneer *Beaulieu*: But

Iſrael Sylveſter is the *Hollar* of *France*: For there is hardly a Town, Caſtle, Noblemans houſe, Garden or Proſpect in all that vaſt and goodly Kingdom which he has not ſet forth in AF. beſides divers parts and views of *Italy*: above all in thoſe which are etched after the deſignes of Monſieur *Lincler* (whilſt he lived my worthy Friend) as the City of *Rome* in *Profile*; a morcel of *St. Peters* by it ſelf; and that proſpect of the *Loure*, which laſt doth far tranſcend the reſt of his works, and may be eſteem'd one of the beſt of that kind which the World has extant, for the many perfections that aſſemble in it.

There is at preſent *Robert Nanteuil* an ingenious perſon, and my particular friend, whoſe Burine renders him famous through the World: I have had the happineſſe to have my *Portraict* engraven by his rare *Burine*; and it is therefore eſtimable, though unworthy of the honour of being placed amongſt the reſt of thoſe Illuſtrious perſons, whom his hand has render'd immortal:

For

For such are the *French King*, the Queens of *Poland* and *Sweden*; *Cardinal Mazerin*, whose Effigies he has graven no less then nine times to the life: The Duke of *Longueville*; D. of *Boullion*, *Mantoa*, *Marishal*, *Thurene*; President *Jeannin*, *Molle*, *Telier*, *Ormesson*, the *Archbishop* of *Tours*, Bishop of *S. Malo*: *L'Abbe Fouquet*, and divers others of the long Robe: Also Monsieur *Hesselin*, *Menage*, *Scuderi*, *Chaplain*, *Marolles*, and the rest of the wits; in summe, almost all the great persons of note in *France*.

But that we may conclude this Recension with such as have most excell'd in this Art, and give the utmost Reputation it is capable of. *Jaques Callot*, a Gentleman of *Lorrain*, (if ever any) attain'd to its sublimity, and beyond which it seems not possible for humane industry to reach; especially, for *Figures* in little; though he have likewise published some in great as boldly, and masterly perform'd as can possibly be imagin'd: what a losse it has been to the *Virtuosi*, that he did not more delight in those of a greater Volume; such as once he graved at *Florence*, do sufficiently testifie, and which likewise have exalted his incomparable Talent to the supreamest point: It might not seem requisite to mi-

minute the works which he has publiſhed; becauſe they are ſo univerſally excellent, that a curious Perſon ſhould have the whole Collection, (and be carefull that he be not impos'd upon by the *copies* which are frequently vended under his name; eſpecially thoſe which *Monſieur Boſſe* has publiſhed, and which neareſt approach him) were it not highly injurious to his merit, not to mention ſome of the Principal; Such are his St. *Paul*, *Ecce homo*; the *Demoniac* cured, after *Andrea Boſcoli*; a *Madona* after *Andrea del Sarto*; the four *Comædians*, all theſe of the larger Volumne, and ſome of them with the *Burine*. Alſo the paſſage of the *Iſraelites*: St. *Lukes* Fair dedicated to *Coſmo di Medices*, a moſt ſtupendious work conſider'd in all its Circumſtances, and encounters: ſo full of ſpirit and invention, that upon ſeveral attempts to do the like, it is ſaid, he could never approach it; ſo much (it ſeems) he did in that piece exceed even himſelf.

This is alſo well Copied: the Hiſtory of the B. *Virgin* in 14 leaves, the *Apoſtles* in great, the murder of the holy *Innocents*, an incomparable work, and almoſt exceeding our deſcription, as to the ſmalneſs, life, perfection and multitude of Figures expreſ-

ſed

ed in it. The story of the *Prodigal*: the life and death of our *Saviour* in 20 small Ovals very rarely perform'd. The Martyrdom of the *Apostles* in 16 leaves worthy of admiration: The passion of our Saviour in 7 larger cuts: St. *Anthonies* temptation, prodigious for the fancy and invention: St. *Mansuetus* raising a dead Prince, a Bishop preaching in a wood: Divers books of Landskips and sea pieces: Especially those admirable cuts of his in a book intituled *Trattato di terra Santa*, wherein most of the Religious Places of *Jerusalem*, Temples, Prospects &c. about the *Holy Land* are graved to the life by the hand of this excellent Master; The Book is very rare and never to be encountr'd amongst the collection of his Prints. The Duke of *Lorrains* Palace and Garden at *Nancy*: also another paper of a *Tournament* there, both of them most rare things: Military exercises; The miseries of war in 18 leaves very choice: The battail of *Theseus*, Combat at the *Barriere*, entrance of the great *Duke* with all the *Scenes* and representations at the Duke of *Florences* nuptials: the *Catafalco* erected at the Emp. *Matthias*'s death: the famous Seige at *Rochel* a very large print: also the night piece of the Cheats and Wenches at play:

Mas-

Maſcarades, *Gobbi*, *Beggars*, *Gypſyes*, *Balls* and *Dances*, *Fantaſies*, *Capriccios*, *Jubilatio Triumphi B. Virginis*, which was it ſeems grav'd for a *Theſis*; and finally the *Cabaret*, or meeting of Debauchees, which (being the laſt plate that ever he grav'd) had not the *Aqua fortis* given it 'till after his deceaſe: And thus we have in brief poſted over the ſtupendious works of this inimitable Maſter, whoſe *point* and manner of etching was nothing inferiour, nay ſometimes even exceeded the moſt skilful *Burine*. But at length *Sit pudor & finis*, I deſiſt, and ſhall here conclude the recital of the French *Chalcographers* ſo many for their numbers, laborious in their works, and luxurious of their inventions, after we have done reaſon to *Monſieur Boſſe*, who has made him ſelf ſo well known by his moſt accurate imitation of *Callot*, beſides the many rare things he has himſelf publiſhed. It were altogether unpardonable, that ſuch as would accompliſh themſelves in *Etching*, ſhould be deſtitute of his entire work; eſpecially thoſe of his latter manner perform'd in ſingle and maſterly ſtroaks, without decuſſations and croſs hatchings, in emulation of the Graver. Thoſe *Vignets*, *Fleurons*, *capital letters*, *Puti*, and *Compartiments* made to adorn

dorn the *Royal impressions* at the *Louvre* are worthy of celebration; because it is impossible for the neatest *Burine* to excell his *points* and *Escheppes*; and for that it is to him that we have been chiefly obliged for a Treatise which we had prepared of the *practical*, and *Mechanical* part of this Art of *Chalcography*, whereof I have already given accompt elsewhere: it is to the same *Monsieur du Bosse* that the world is beholden for his ingenuity in publishing many other rare and usefull Arts assistant to *Architecture*, *Dyalling*, *squaring of Stones*, and encountring the difficulties of the Free-Mason, besides, those excellent Treatises of *perspective*, which from the dictates of *Monsieur des Argues*, he has so laudably communicated: This, and much more we owe to this honest Mans fame and particular friendship.

And lastly, the excellent *Chart-Gravers* may not be totally excluded of this *Catalogue*; because it is a particular address, and, of late, infinitely improv'd by the care of *Tavernier*, *Sanson*, the *Jesuit Briets*, *de la Rue*, *du Val*, graven by *Cordier*, *Riviers Peroni* and others; not forgetting the most industrious *Bleau* of *Amsterdam*, who have published the *Atlas's*, and other pieces which celebrate their names to posterity, and

such an undertaking has the *Ingeneere Gomboast* perform'd in his *Ichnographical plan* of *Paris* lately set forth, being the result of near a five years continual labour of measuring, plotting, and observing, to render it the most accomplish'd, and testifie to what use, and perfection this noble Art is arriv'd: This we the more readily mention, that thereby we may stimulate and encourage the lovers of their Country, freely to contribute to the like attempt of the above mention'd Mr. *Hollar*, and enable him to proceed with what is now under his hand, for the honour of our imperial City.

And now it is certainly time that we should think of home a little, and celebrate likewise some of our own Country-men, who have worthily merited with their *Graver*. And although we may not yet boast of such multitudes by reason of the late unhappy differences, which have disturb'd the whole Nation, endeavouring to level *Princes*, and lay the *Mecenas's* of *Thir*, and all other *Arts* in the dust; yet had we a *Paine* for his Ship, some heads to the life, especially that of Dr. *Alabaster*, Sir *Ben. Rudyard*, and several other things. A *Cecil*, and a *Wright* little inferiour to any

we

we have enumerated for the excellency of their *Burines* and happy design; as at present we have Mr. *Faithorne*, Mr. *Barlow*, *Gaywood*, *Loggan* and others who have done excellently both with the Graver, and in *Aqua fortis*, especially in those birds and beasts which adorne the Apologues of *Æsope* published by Mr. *Oglebie*; and of Mr. *Faithorne*, we have that *Christ* after *Raphael* from same excellent Master, as big as the life: a *Madona*, *Chr. Joseph* and a Lamb after *La Hyre* a very good painter; The Effigies of my Lord Viscount *Mordaunt*, Sir *W. Dalton*, and his Lady, with several others after *Van dyke*, *Honiman*, &c.

Lightfoot hath a very curious Graver, and special talent for the neatnesse of his stroak, little inferiour to *Wrex*; and has published two or three *Madonas* with much applause: also *Glover* divers heads; as at present *Pellian* Disciple of Mr. *Faithorne*, who is a hopeful young man: Lastly, for *Medails* and *Intaglias* we have Mr. *Symonds*, *Rawlins*, *Rethick*, *Johnson* and some others, whose works in that kind have hardly been exceeded in these later times; not omitting the industrious Mr. *Coker*, *Gery*, *Gething*, *Billingly*, &c. who in what they have published for *Letters* and *Flourishes* are comparable to any of those

Masters whom we have so much celebrated amongst the *Italians* and *French* for *Calligraphy* and fair writting: We have likewise *Switzer* for cutting in Wood, the son of a Father who sufficiently discover'd his dexterity in the *Herbals* set forth by Mr. *Parkinson*, *Lobel*, and divers other works with due commendation, not to mention the rest, as yet unknown to us by their names, from whose industry we are yet to hope for excellent progresse.

We do therefore *here* make it our suit to them, as what would extreamly gratifie the curious, and *Virtuosi* universally, that they would endeavour to publish such excellent things as both his Majesty and divers of the Noblesse of this Nation have in their possession; and to which there is no ingenious person that will be deny'd access; since if there Collections were well engraven and dispers'd about the World, it would not only exceedingly advance their profit, and reputation; but bring them likewise into a good manner of *Designing*, which is the very life of this Art, and render our *Nation* famous abroad, for the many excellent things which it has once again (by the blessing of God, and the *Genius* of our most Illustrious Prince) recover'd,

cover'd; Especially, if joyned to this, such as exceed in the talent, would entertain us with more *Landskips*, and views of the Environs, Approches and Prospects of our nobly situated *Metropolis*, *Greenwich*, *Windsor* and other Parts upon the goodly *Thames*; and in which (as we said) Mr. *Hollar* has so worthily merited, and other Countries abound with, to the immense refreshment of the Curious, and Honour of the industrious Artist: and such we farther wish, might now and then be encourag'd to travail into the *Levantine* parts; *Indies* East and West; from whose hands we might hope to receive innumerable, and true *Designes* drawn after the life, of those surprising Landskips, memorable Places, Cities, Isles, Trees, Plants, Flowers, and Animals, &c. which are now so lamely, and so wretchedly presented, and obtruded upon us by the Ignorant, and for want of abilities to reforme them.

And thus we have (as briefly as the subject would admit) finish'd what we had to offer concerning the original and Progress of this noble Art: Nor, but that there may have been many excellent Masters omitted by us, whose names were worthy of Record; But because they did not occur,

at the writing hereof, and that we have already introduc'd a competent, and sufficient number to give reputation to the Art, and verifie our Institution. For the rest, if we have somewhat exceeded the limits of a Chapter (comparing it with those which did preceed) it has not been without Prospect had to the benefit of such as will be glad of instruction how to direct their *choice* in collecting of what is curious, worthy their procuring, and as the *Italian* calls them, *di buon gusto*: For we are far from opining with those, who fly at all without judgement or election. In summe, it were to be wished, that all our good painters would enrich our collections with more of their Studies and Ordonances, and not despise the putting of their hands now and then to the Graver: We have given instances of great Masters who excell'd in both; and the Draught, if it be good, does sufficiently commute for the other defects, or what it may seem to want in the neatnesse, and accurate conducting of the *Hatches*; since by this means, we should be stored with many rare *Designes*, *Touches*, and *Inventions*, which for being only in *Crayone*, are casual, and more obnoxious to accidents; and can be communicated but

to

to those few, who have the good fortune to obtain their Papers; and (which is yet more rare) the happinesse to understand, as well as to talk of them.

CHAP. V.

Of Drawing, and Design previous to the Art of Chalcography; and of the use of Pictures in Order to the Education of Children.

AS the Rules of Measure and Proportion have an universal influence upon all the Actions of our lives; it was a memorable, and noble saying of a great Person of our Nation, discoursing to us once concerning the dignity of Painting, and the arts which attend it: *That one who could not Designe a little, would never make an honest man:* How that observation succeeds in the general, we have not made it much our observation; but this we are bold to pronounce. That he shall never attain to the excellency of a good *Chalcographer*, who is not more then ordinarily skill'd in the faculty and art of *Drawing*; a thing so highly necessary, that *Donatello* was wont to tell his Disciples (discoursing sometimes

Thomas Earl of Arundel L. Marsh. of England.

concerning the accomplishment of this Art; that to deliver it in a single word, he would say, DESIGNE; because it was the very Basis and Foundation, not only of this, but even of all those free and noble Sciences of *Fortification*, *Architecture*, *Perspective*, and whatsoever also pretended to any affinity with the *Mathematicks*, as really leading the Van, and perfective of them all.

But to treat Methodically of this, or as we have already enlarged in the History and Progresse of *Chalcography*, and the surviving labours of the most renowned Masters, would require no lesse time and pains: It were indeed a noble, curious, and useful work, but almost impossible to accomplish; because the Original Drawings of the great Masters, being dispersed amongst the hands of the greatest Princes, and men of Science only, are preserved with jealousie, and esteem'd, as so many Jewels of greater value, then those of Pearles and Diamonds: For some of them being the very last workes, though but imperfect draughts of so Excellent Artists; they have for the most part been in greater esteem, then even those of larger buske and more finished; as *Pliny* instances in the *Iris* of *Aristides*; the *Medea* of *Timomachus*, and

some

some others; because (as he there speaks) such touches did even expresse the very thoughts and prime conception of the Workman, as well as the Lineaments which he presents us; and that there is a certain compassion in our Natures, which indears them to us, so as we cannot but love, and desire the hands which perished in the midst of such famous pieces: Add to this, their inimitable Antiquity, then which (according to *Quintilian*) nothing do's more recommend things to us, from a certain Authority which it universally carries with it; so as we seem to review what they did of old in this kind; as if (with *Libanius*) the Gods had imparted something of extraordinary to the Masters of the Ages past, which the nature of man is not now capable of attaining. Inst. l. 8. c. 3.

These difficulties therefore consider'd, it will not be required of us in this Chapter, which pretends to celebrate and promote the Art of *Drawing*, and *Designe*, only as it has relation, and is an absolute requisite to that of *Chalcography*, and to prescribe some directions and encouragements, which may prepare and fit the hand with a competent addresse therein.

Whether *Design*, and *Drawing*, were the

the production of Chance or Excogitation, we determine not; certain it is that practise and experience was its Nurse and perficient; by some thus defin'd to be *A visible expression of the Hand resembling the conception of the mind*: By which Definition there are who distinguish it from *Drawing* both as to its Original, and Formality; For *Design* (say they) is of things not yet appearing; being but the picture of *Ideas* only; whereas *Drawing*, relates more to Copies, and things already extant: In sum, as the Historian differs from the Poet, and *Horace* has well expressed it,

------*Pictoribus atque Poetis*
Quidlibet audendi semper fuit æqua potestas.

Arte Poet.

We could easily admit this *Art* to have been the most antient, and with *Philostratus*, ξυγγενεστατη τῆ φύσει, of kin even to *Nature* her self: But to take it some what lower, there goes a tradition, that some ingenious Shepheard was the inventor of it, who espying the shadow of one of his sheep on the Ground (interpos'd between him and the culminating, or declining sun) did with the end of his crook, trace out the *Profile* upon the dust: and truly some such vulgar accident (for chance has been a fruitful Mother) might first probably introduce

since it however afterwards subtiliz'd upon and cultivated, till it at length arriv'd to that degree of excellency and esteem, which it has happily gained, and so long continu'd.

But to quit these nicer investigations, and proceed to some thing of use, as it concernes the Title of this *chapter*: The first and principal manner of Drawing is that with the *pen*; the next with *Crayon*, whither black, white, red or any of the intermedial colours, upon paper either white or colour'd; We will not say much concerning washing with the pencil, or rubbing in the shades with *Pastills* and dry Compositions; because it is not till our *Disciple* be a consummat *Artist*, that he can be edified with designes of this nature, and, after which, they are of excellent use and effect.

The *pen* is therefore both the first, and best instructive, and has then (as all the other kinds) attain'd its desired end, when it so deceives the eye by the *Magic*, and innocent *witch-craft* of lights and shades, that elevated, and solid bodies in *Nature*, may seem swelling, and to be embossed in *Plano*, by *Art*.

To arrive at this, you must first draw the exact lineaments, and proportion of the subject you would expresse in *profile*, Con-

tours

tours and ſingle lines only; and afterwards by more frequent, and tender hatches in the lighter places, ſtrong, bold, or croſs in the deeper.

By *Hatching* is underſtood a continual *Series*, or ſucceſſion of many lines, ſhorter, or longer; cloſe, or more ſeparate; oblique, or direct, according as the work requires, to render it more, or leſſe inlightned; and is attain'd by practiſe with a ſwift, even and dextrous hand; though ſometimes alſo, by the help of the *rule* and *compaſs*; every man being not an *Apelles* or *Pyrgoteles* to work without them. Now the beſt expedient to gain a maſtery in this Addreſs, will be to imitate ſuch *prints*, and *cuts*, as are moſt celebrated for this perfection: Such (amongſt plenty of others) are thoſe of *Henry Goltzius*: The *Sadelers*, *Harman*, *Saenredam*, *Voſterman*, and above all, that rare book of *Jacomo Palma* graven by *Odoardo Fialetti*: Of the more Modern, the incomparable *Natalis*, *Nanteuil*, *Poilly*, *Corvel*. *Blomaert*; Theſe for the *Burin*: For *Etching*, *Callot*, *Morine* and *Boſſe*; eſpecially in thoſe his latter pieces, which have ſo nearly approach'd the Graver. After theſe, let our Learner deſign the ſeveral members of bodies a part, and then united,

with

with intire *Figures* and *Stories*, till he be able to compose something of his own, which may support the examination of qualified Judges. But the προχειρογραμμα or first draughts of these; would not be with too great curiosity, and the several *minutiæ* that appear in many Coppies; but with a certain free and judicious negligence, rather aiming at the *Original*, then paining of your self with overmuch exactnesse: for *nocere sæpe nimiam diligentiam*, was an old observation; and therefore the antient Painters (sayes *Philostratus*) more esteem'd a certain true and liberal Draught, then the neatnes of the figure, as he expresses it in *Amphiaraus*'s horse, sweating after the conflict; since Drawings and Designes are not to be like *Polycletus*'s *Canon*, which took its several parts, from as many perfect bodies, by a studied, and most accurate Symmetrie: It shall suffice that the prime conceptions of our Artist be perform'd with less constraint; a coal or pensil of black-lead will serve the turn, reserving the stronger, and deeper touches for a second pass of the hand over your work; and last of all, penning the *Contours*, and out lines with a more even and acute touch, neatly finishing the hatches with a resolute, constant and flowing hand; especially, as it approaches to the fainter

fainter shadowes, terminating them in lost and misty extreams, and thwarted (if you will *counter-hatch*) at equal, and uniform intervals (but not till the first be dry) or; if with single strooks (which to us renders the most natural, and agreeable effect) with full, deep hatches, and their due diminishings.

But it would haply be objected, that these accurate Designes of the *pen*, were never esteemed among the nobler parts of *Drawing*, as for the most part appearing as finnicall, stiff and constrain'd: To this, we reply; that the remark is not impertinent, as commonly we find by experience: But it has not proceeded from the least defect in the *Instrument*, but from that of the *Artist*, whose aptitude is not yet arriv'd to that perfection which is requisite, and does infallibly confirme, and dispose the hand to whatever it addresses; affording so great a delight and satisfaction to some excellent Workmen, as that they never desir'd to advance further, then this *Triumph* of the *pen*, which has celebrated their names, and equaliz'd their renown with that of the most famous Painters: For such were (in this nature) the incomparable Drawings of *Don Giulio Clovio*, *Alber*

Albert Durer, *Passarotto*, yea *Titian* himself, when the fansie took him: The forementio'n'd *Goltzius*, especially, for his *Diana* sleeping, drawn with a *pen* on a cloath prim'd in oyl, which was sometimes sold at *Amsterdam* for 200 pounds; and that laborious, and most stupendious work of his, now part of his *Majesties collection*, where he has drawn with the *pen* upon an heightning of Oyl, a *Venus*, *Cupid*, *Satyr*, and some other figures, as big as the life it self, with a boldness, and dexterity incomparable: and such are some things which we have seen done by *Signior Thomaso* a *Florentine*; our ingenious friend Mr. *Vander Douse* (descended of that noble *Janus Dousa*, whose learning, and courage the great *Scaliger*, and *Grotius* have so worthily celebrated) now in the Court of *England*. To these we add *Rob. Nanteuil* at *Paris*, and of our own Country-men, those eight, or ten Drawings by the pen of *Francis*, and *John Cleyn*, two hopefull, (but now deceased) Brothers, after those great *Cartoons* of *Rabael*, containing the stories of the *Acts of the Apostles*, where in a fraternal emulation, they have done such work, as was never yet exceeded by mortal men, either of the former, or present Age; and worthy they

they are of the honour, which his *Majesty* has done their memories, by having purchased these excellent things out of *Germany*, whither they had been transported, or, at least intended: There is likewise one Mr. *Francis Carter* (now in *Italy*) not to be forgotten amongst those whose pens deserve to be celebrated: But it is not here that we are to expatiate far on this particular, as designing a Chapter only, much less shall we have leasure to proceed to black, and white Chalke (as they call it) upon coulour'd paper, in which those many incomparable, and Original *Drawings* of the old and great *Masters* are yet extant, wherein a middle Colour wrought upon two extreams, produces (on an instant) that wonderfull, and stupendious roundness, and exstancy, which the Pen is so long in doing, though, so infallible a guide to its well doing; that having once attain'd the command of that instrument, all other Drawings whatsoever, will seem most easie and delightfull: Neither shall it then be requisite to continue that exactness, since all *Drawing* is but as an *Hand-maid* and Attendant to what you would either *Grave* or paint.

But by this perfection and dexterity at first,

first, did even those renowned Masters, *Julio*, *Parmegian*, and sometimes *Polydor*, himself (nor to insist on *Rubens* and *Vandyke*) proceed, whose *Drawings* in this kind, when first they made their studies in *Italy*, were exceedingly curious, and finished; though in all their more recent, and maturer *Designes*, rather judicious then exact, because of that time which such minute finishings did usually take up; and, that when all is done, it is still but a *Drawing*, which indeed conduces to the making of profitable things, but is it self none.

Yet so highly necessary is this of *Drawing* to all who pretend to these noble, and refined Arts; that for the securing of this foundation, and the promotion and encouragement of it, the greatest *Princes* of *Europe*, have erected *Academies*, furnished with all conveniencies, for the exercise, and improvement of the *Virtuosi*: Such illustrious and noble *Genius's* were *Cosimo di Medices*, *Francis* the First, *Carlo Borromeo*, and others, who built, or appointed for them, Stately Appartiments even in their own Palaces, and under the same Roofe: procuring *Models*, and endowing them with *Charters*, *Enfranchisements*, and ample *Honoraries*; by which they attracted to

their Courts, and Countries most of the refin'd, and extraordinary spirits in all the *Arts* and *Sciences* that were then celebrated throughout the World.

Nor it seems has it been the sole glory of those illustrious Princes to cherish and enoble men of Art: the *Greek* and *Roman* of old had them in special veneration; but in none of their Courts, were men of Science carressed to that degree, as in that we have read of the Emperours of *Japan* at present, who does not only entertain, and nobly accommodate them, but never stirs abroad without their company. These great men sayes my * Author (meaning *Physitians, Painters, Sculptors, Musitians, &c.* quos *propria nomine appellant Contubernium Cesaris*) march before the King whither he go forth in Litter or on Horseback; and being elected of Persons of the greatest birth in his Dominions, they alwayes continue in his Court, richly appointed with sallaries, but otherwise, to bear no office whatsoever which may in the least importune them, *eo solum electi, ut Imperatori ad voluptatem & delectationem consortium praestent*, as being therefore only chosen, to recreate and divert the Prince with their excellent conversation: These being men of the rarest parts and

Descrip. Reg. Japaniæ Bern. Varenii.

and endowments in his Empire, have pre-eminence in all places neer the King; then come the Guards in the neere, which consist of a more inferiour Nobility: Thus farre the *Historian*. We know not how this Instance may in these dayes be interpreted; but certainly the Courts of Princes were in former Ages, compos'd of men of the greatest virtue and talents above the rest, and such as possess'd something of extraordinary (besides the wearing of fine cloaths, and making the *beau mine*) to recommend them. We insist not on *Sculptors*, and *painters* only, especially, as such men are now for the most part Vitious, or else of poor and mechanick spirits; but as those Ancient and Noble *Genius's* were heretofore accomplish'd; and such as of late were *Raphael, Durer, Leon Alberti, Da Vinci, Rubens*, and at present, *Cavalier Bernini* &c. persons of most excellent endowments, and universally learned, which rendred their *Fautors* and Protectors famous, by leaving such marks of their admired Virtue, as did eternize their merits to after Ages. Thus it was, that *Myron, Polycletus, Phydias, Lysippus* and others of the Ancient, procured such lasting names by their divine labours: They wrought for *Kings*, great *Cities* and Noble *Citi-*

zens: whereas others, on the contrary, (Men haply of no leſſe induſtry and ſcience) had little or no notice taken of them; becauſe they received no ſuch encouragements, were poor and neglected, which did utterly eclipſe and ſuppreſs their fame; ſuch as thoſe whereof *Vitruvius* does in the *Preface* to his third book make mention, where he ſpeaks of *Chiron* the *Corinthian*, *Hellas* of *Athens*, *Myagrus* of *Phocia*, *Phoræus* the *Epheſian*, beſides *Ariſtomenes*, *Polyclet*, *Nichomachus*, and ſeveral others, who being excellent Maſters and rarely endow'd, periſh'd in obſcurity, and without any regard, from the unequal hand and diſtribution of fortune, and for want of being cheriſhed by Princes and great men: But to return;

In theſe places had they books of *Drawings* of all the old, and Renowned *Maſters*, *Rounds*, *Buſts*, *Relievos* and entire Figures, caſt off from the beſt of the Antique *Statues* and Monuments, *Greek* and *Roman*; There was to be ſeen, the *Laocon*, *Cleopatra*, *Antinous*, *Flora*, *Hercules*, *Commodus*, *Venus*, *Meleager*, *Niobe*, *&c.* whereof the *Originals* are ſtill *extant* at *Rome*: There were likewiſe divers rare and excellent *Statues*, both of *braſs and marble*; *Models* and divers fragments of *Baſes*, *Colomns*, *Capitals*

Capitals, *Freezes*, *Cornishes* and other pieces moulded from the most authentique remains of the antient famous buildings, besides a universal collection of *Medailles*, things Artificial and natural.

But to recover our *Drawing* again, as it concernes the Art of *Chalcography*, we have already mentioned such of the most accomplish'd *Gravers*, whose labours and works were proposed for exemplars and imitation: Nor let the most supercilious *painter* despise what we have here alledged; or imagine it any diminution to his *Art*, that he now and then put his hand to the *pen*, and draw even after some of those *Masters* we have so much celebrated: what *Andrea del Sarto* has taken out of the *prints* of *Albert Durer*, improving, and reducing them to his manner (not for want of invention, and *plagiary* like, as all that have any knowledge of his works can justifie) has no way eclipsed, but rather augmented his glory; as on the other side, that divine piece of his, the *Christus mortuus*, which he gave to be cut by *Augustino Venetiano*; The *Triumphs*, *Vasas*, and *Anatomies* of old *Rosso*, by whomsoever engraven, and those other things of his after *Domenico Barbieri*: *Paulo Veroneze* did

much study the *prints* of *Durer*, and that incomparable painter *Antonio Vassalacci*, (call'd otherwise *Alienese*) made notable use of that his prodigious collection of *Stamps* of the most rare hands: not to recapitulate what were published by *Raphael* himself, and infinite others; by which they have sufficiently made appear, the value they attributed to this *Art*; by desiring (as much as in them lay) to render their works famous to posterity, by thus communicating them to the World, though many times, through the hands, but of very vulgar, and ordinary Gravers.

And here we should have put a period to this Essay, and the present chapter, as having abundantly vindicated the necessity and worthiness of *Designe* and *Drawing*, as it is prævious, and introductory to the Art of *Chalcography*; had not one curiosity more prevented us; which because it so much concernes the conducting of *Hatches* and stroaks, whither with *pen*, *point*, or *Graver*; pretending (at least very ingeniously hinting) to a method, how by a constant, and regular certitude, one may express to the eye, the Sensation of the *Relievo*, or *extancie* of objects, be it by one, or more hatches, cross and counter;

we think not impertinent here to recite, as briefly as the demonstration will permit.

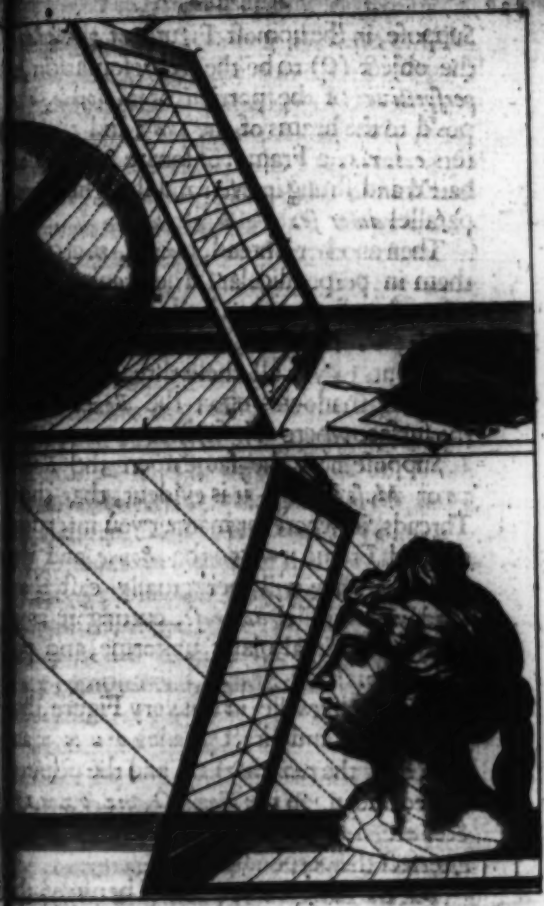
The principal end of a *Graver* that would copy a Design, or piece compos'd of one, or more Objects, is, to render it correct both in relation to the *Draught*, *Contours* and other particularities, as to the Lights and shades on the Front, flying or turning, in bold, or faint touches; so as may best express the *Reliefs*; in which *Gravers* have hitherto, for the most part, rather imitated one another, then improved, or refined upon Nature; some with more, some with fewer strokes: having never yet found out a certain and uniforme guide to follow in this work; so as to carry their stroaks with assurance, as knowing where they are to determine, without manifestly offending the due rules of perspective.

If in truth Nakeds, and other polite Bodies were so formed, as that we might detect the course, and inclination of the *Threads*, *Fibers*, and *Grain*, so as we perceive it in *Stuffs*, *Cloth*, *Linnen* and other *Draperies*; nothing would appear more facile; for let them assume what phy they will, it does not at all concern

the tissue, Tenor or range of the Threads and *wales* (as they call them) which is easily imitated, both as to their inclinations, and distances from the point of sight.

But since we are much at a loss, and can perceive no such direction or clue in Nudities, and other smooth surfaces, it were haply worth the while, to find out some expedient which should assist the imagination in this affair, and that might encounter the difficulty upon other *terse* and *even* objects, by forming such stroaks, and directors upon them in our Imagination; observing, that there are some parts in them commonly to be distinguished from the *Mass* in gross; for example, the *hairs* in men, *eyes*, *teeth*, *nails*, &c. that as one would conceive such lines, or hatches on those *Masses*, others may likewise be as well fanci'd upon those lesser, and more delicate members:

To effect this, the following *Ichnisme* is thus explained.



Suppose, in the upmost Figure of this *plate*, the object (O) to be the representation in *perspective* of the portion of a *Bowle*, expos'd to the beams of the *Sun*; and the letters *e. s. r. t.* a Frame, or square of Wood barr'd and strung in even and straight lines parallel *inter se*.

Then another Thread, *viz. m. n.* crossing them in perpendicular. The frame in the mean time supposed to incline towards the *Bowle*, O. 'twixt it, and the *Sun*, which represents to you all these threads projects in their shadowes upon the *Bowle*, and the surface where it is situate.

Suppose now the same upon the *Relievo* or *Mass* it self; it is evident, that these Threads, in whatever manner you interpose the said Frame 'twixt the *Bowle* and the *Sun*, that they will perpetually cast their shadowes parallel *inter se*, cutting it as it were, into several plains, uniforme, and parallel also.

You see likewise in this very Figure, that the oblique, and direct shades *o u x y* are caused by the *cathetus m t n*, and the pointed curved lines upon the *Bowle* O, *viz. o z n* 12 &c. are formed by the parallels which intersect the perpendicular.

But the same frame posited between the

Sun

and a *Head* in *Relievo* of white marble,
the like (as in the inferiour example)
ll not render the shadow of the threads
ike upon all the parts parallel *inter se* (as
the former) though the same were sup-
'd to be cut by like plain, and mutual
rallels as was the *Bowle O*. However, so
all they appear, as to hint the tracing of
rallels on the *Relievo*, or assist the ima-
ation of them *there*, and consequently,
w to designe them upon objects made
er the same *Ordonance* in *perspective pa-*
llel, as one may conceive them upon the
lievo of an *Ordonance* in *Geometrical paral-*
, viz. as in the Figure *O*. or to speak
ore distinctly, supposing them the same
the irregular, as one the regular.

Consider then upon the *Head*, the con-
rse of those imaginary parallels in *per-*
ctive, shaded with the pointed lines;
d how the intercurrent hatches, which
y comprehend, pursue the same course
d tenor, or *perspective paralleliſme*.

From these instances now, it will not be
fficult how to apply the same upon all the
es of bodies representable by *Graving*,
d to comprehend in one's imagination,
e concurrency and uniforme tenor of the
nicles, as we may so call them: Only,

there

there is this particular to be obſerved, that the projecture of the threads will not appear alike perſpicuous in the deep, and ſhady parts of *Relievos*, as upon the illuminated, being loſt in the dark: But this is eaſily ſupplyed by the imagination, or by holding a looſe thread parallel to the ſhaded, neer to the body of the Figure; by which the courſe of the reſt may be well conceived. And this may ſerve to give great light to him that ſhall either grave in *Copper*, or draw with the *pen*, for the *Symmetrically* conducting of his hatches, determinatively, and with certitude, by thus imagining them to be *Geometrically* marked upon the *Relievo*, or emboſſement of the *Natural*, whereever he encounter it, and after this conception, to trace them out upon his *Plate*, or *Draught* in perſpective.

And indeed, that which is chiefly conſiderable and ingenious in this, is, *that* of their *Perſpective*; ſince the ſhades of the lines (in the forementionʼd example) which were upon the parts more, or leſſe turnʼd, appear to our eye accordingly, with more or leſſe force, which renders clear a different effect, as to the ſwelling and extancies of the parts, then we find it in works where this method has not been obſerved; ſo as truly, this may

ſeem

em to be the most certain expedient of pressing by hatches, the *Relievo* of objects, ther with the *Pen*, or *Burine*. And this the sence of a much larger discourse, which *Monsieur du Bosse* has proposed, treating of e practise of *Perspective* upon irregular rfaces, and we have thought fit to insert to this Chapter; not only because it is w and pretty; but, for that (to us) it ppears to be of good use, and as may be en in some of the late heads graven by the comparable *Nanteuille*, who had been the le occasion of this ingenious consideration, bout the time of our last being at *Pa-*

But if this (like the diligence of *Mecho-nes*, which *Pliny* affirmes, none was ble to understand but an Artist only) em to be a disquisition more refin'd then eful; for that few of our *Gravers* work from the *Round*, upon which alone the servation is practicable; yet shall it be ecessary to admonish, that shadowes over ark, too deep and suddain, are not com-endable in these works, as seldom so ap-earing in the *life*; and therefore hatch-gs expres'd by single stroaks, are ever the ost graceful and natural; though of grea-er difficulty to execute; especialy, being any

any wayes oblique; because they will re-quire to be made broader, and fuller in the middle, then either at their *entrance* or *exit*; an addresse much more easie with the *Burin*, and the *Pen*, then with the *point*. Though *Monsieur Bosse*'s invention of the *Eschoppe*, does render the making of this *Sulcus*, much more facile: But to attain *this* Masterly, and with assurance of hand, our Workmen may do well to imitate the *Gravings* of the *Sadelers*, *Villamena*, *Savanneburg*, *Gaultier*; but especially *Claudius Mellan*, *Natalis*, *Poisly*, *Nanteuil*, *Cornelius Blomar*, *H. Gaultzius*. And for the *Etchers* in *Aqua Fortis*, *Callot*, and *Du Bosse* in some of their last cuts, especially; Though even the *counter hatchings* also, coming tenderly off, and well conducted, (so as 'tis to be seen in some of the prints of *M. Antonio's*, *C. Cort. Aug. Carracio* and other Masters) render both an admirable and stupendious effect: For it is in this well placing of *white* and *black*, wherein all this *Art*, and even that of *painting* does consist: Thus *Aglaphontes* us'd but one Colour, no more did *Nitia* the *Athenian* Painter; and it was this *Relievo* also for which the famous *Zeuxis* became so renoun'd: not to insist on *Heredices* the *Corinthian*

thias, and *Thelophanes* the *Sicyonian*, who were both of them but *Monochromists*; and, till *Cleophanes* came amongst them, dissemblers, as owning no other Colours but those eminent Contraries; that the lights and the shades, in the true managing whereof, so many wonders are to be produc'd by this *Art*, and even a certain splendor, and beauty in the touches of the *Burin*, so as the very *Union* and colouring it self may be conceiv'd without any force upon the imagination, as we have before observed in these excellent Gravings of *Natalis*, *Rousset*, and *Poilly*, after *Bourdon*, and in what *Greuter*, *Blomart*, and some others have done after *Monsieur Poussin*, *Guido Rheni*, *Cortoon*, &c.

But here by the way, let no man think we mean by this *Colorée* (as they term it) Drawing and Graving, such a position of the *Hatches* as the *Chevalier Wolfon* has invented, and *Pietro Santo* the *Jesuite* has follow'd, to distinguish their *Blazons* by: But a certain admirable effect, emerging from the former union of Lights, and shadowes; such as the Antients would expresse by *Tonus*, or the *Pythagoreans* in their *Proportions*, and imitated in this *Art*, where the shades of the Hatches intend, and

Theatre d' honeur.
Tesſera Gentil.

and remit to the best resemblance of *painting*, the Commissures of the light and dark parts, imperceptably united, or at least so sweetly conducted, as that the alteration could no more certainly be definid, then the *Semitons*, or *Harmoge* in *musick*, which though indeed differing; yet it is so gentle, and so agreeable, as even ravishes our senses, by a secret kind of charme not to be expressed in words, or discerned by the ignorant. And this it is, which has rendred it so difficult to coppy after *Designes* and *Painting*; and to give the true heightnings, where there are no hatchings to express them, unless he, that Copies, Design perfectly himself, and possess more then the ordinary talent and judgement of *Gravers*, or can himself manage the Pencil. But to return to *Prints* again, we are to understand, that what the Artists do many times call *excellent*, does not alwayes signifie to the advantage of the *Graver*; but more frequently, the *Design*, consisting in the *lineaments*, *proportion* and *ordonance*, if these be well, and masterly perform'd, and for which we have so recommended the practise of this Art to our *English* Painters in *chap. IV.* Though, to speak of an accomplish'd piece indeed,

it

is the result of mere all causes only, and where they universally encounter.

We do further add, that for this reason, *Prints* are in *Prints* much more easily detected, then in *paintings*, and by consequence, more facile also to imitate, as using all one kind of Instrument, and fewer ways of expression: But if there be a difficulty in it, those which are *Etched* in A. F. make it most conspicuous; both because the nature of the *plates*, and quality of the *waters*, and their operations, may sometimes fall out to be so very unlike: but, to discern an *Original print* from a *Copy print* (not to speak of such plates as have been retouch'd, and therefore of little value) is a knack very easily attain'd; because 'tis almost impossible to imitate every *hatch*, and to make the strokes of exact and equal dimensions, where every the least defect, or flaw in the Copper it self, is sufficient to detect and betray the imposture, as in that little *Descent from the cross* of *Hanibal Carraccio* (already mention'd) is perspicuous, and which it were absolutely impossible to counterfeit. In the mean time, such as are profound, and well knowing, do establish their Judgments upon other particulars of the Art, and the very handling it self.

Lastly, that A. F. gives a tenderness to *Landskips*, *Trees* and *Buildings* superiour to that of the *Burino* (though that exceed infinitely in Figures) may be seen in that of *Israels* view of the *Louvre* before recited, and in some other works where there is an industrious and studied mixture, as in that second manner of *Vosterman's* which did so much please *Rubens* and *Vandyke*, even in the Portraicts which that excellent Graver published after those great mens paintings.

It was in the former Chapter that we made rehearsal of the most renowned *Gravers* and their works; not that we had no more to add to that number; but because we would not mingle these illustrious names and qualities there, which we purposely reserved for the crown of this discourse; we did therefore forbear to mention what his Highness *Prince Ruperts* own hands have contributed to the dignity of that Art; performing things in *Graving* (of which some enrich our collection) comparable to the greatest Masters; such a spirit and address there appears in all that he touches, and especially in that of the *Mezzo Tinto*, of which we shall speak hereafter more at large, having first enumerated

those

those incomparable gravings of those his own, and inimitable Stile, in both the great, and little Revelations of St. John Baptist, the Soldier holding a Spear and leaning his hand on a Shield; the two Mary Magdalens, the Old-mans head, that of Titian, &c. after the same Titian, Georgion and others. We have also seen a piece Etched by the present French King, and other great persons; the Right Honourable the Earl of Sandwich sometimes (as we are told) diverting himself with the Burine, and herein imitating those Antient and renown'd Heros, whose names are loud in the Trumpet of Fame, for their skill, and particular affection to these Arts: For such of old, were Lucius Mummius, and Fabius, Noble Romans: Pacuvius the Tragick Poet nephew to Ennius; Socrates the wisest of men, and Plato himself. Metrodorus, and Pyrrhus the Philosopher did both design and paint; and so did Valentinian, Adrian and Severus, Emps: so the great Paulus Æmilius, esteem'd it of such high importance, that he would needs have his son to be instructed in it, as in one of the most worthy and excellent accomplishments belonging to a Prince. For the Art of graving Quintilian likewise celebrates Euphranor, a Polite and

rarely endow'd person; and *Pliny* in that Chapter where he treats of the same Art, observes, that there was never any one famous in it; but who was by birth or education a *Gentleman*: therefore *He*, and *Gellius* in their recension of the *Liberal Arts*, mention that of *Graving* in particular amongst the most permanent; and in the same *Catalogue* numbers it with *Rhetorick*, *Geometry*, *Logic*, *Astronomie*, yea *Grammar* it self; because there is in these *Arts* say they, more of fancy, and invention, then strength of hand; more of the Spirit, then of the Body. Hence *Aristotle* informes us that the *Grecians* did universally institute their Children in the Art of painting and Drawing, for an *Oeconomique* reason, there signified, as well as to produce proportions in the Mind: *Varro* makes it part of the *Ladies* Education that they might the better skill in the works of Embrodery, &c. and for this cause is his Daughter *Martia* celebrated amongst those of her fair Sex: We have already mention'd the Learned *Anna Schurman*; but the *Princess Louise* has done wonders of this kind, and is famous throughout *Europe* for the many pieces which inrich our Cabinets, examples sufficient to vindicate its dignity, and

Polit. l. 8 c. 3.

value that has been set upon it; since
ch *Emperours, Kings* and *Philosophers*,
great and the wise, have not disdain-
to cultivate, and cherish this honoura-
quality; of old so nobly reputed, that
nongst the *Greeks*, a *Slave* might not be
ught it: How passionately does *Pereski-*
; that admirable and universal *Genius* de-
re his want of dexterity in this Art!
Alberti, Aldus, Pomponius Guaricus,
rer, and *Rubens* were politely learned
d knowing men; and it is hardly to be
agin'd of how great use, and conducible,
competent address in this Art of *Drawing*
d *Designing* is to the several advantages
ich occur; and especially, to the more
ble *Mathematical* Sciences, as we have
eady instanc'd in the *Lunary* works of
evelius, and are no less obliged to ce-
brate some of our own Country-men
mous for their dexterity in this incompa-
le Art; such was that *Blagrave*, who
mself cut those *Diagrams* in his *Ma-*
matical Jewel; and such at present, is
at rare and early prodigy of universal
ience, Dr. *Chr. Wren*, our worthy and
complish'd friend. For, if the study of
loquence and *Rhetorick* were cultivated by
e greatest *Genius*'s and *Heroic* persons

which the World has produc'd; and that by the suffrage of the most knowing, to be a perfect *Orator*, a man ought to be universally instructed; a quality so becoming and usefull, should never be neglected.

Quintil. inst. l. 2. *Omnium enim Artium peritus erit Orator, & de Omnibus est dicendum est*: He that would speak well upon all subjects, should be ignorant of none: It was *Cicero* that taught *Quintilian* the importance of it, where he tells us, that in his opinion, no man could pretend to be *Omni laude cumulatus Orator*, a perfect and accomplish'd Orator indeed, *nisi erit omnium rerum magnarum atque Artium scientiam consecutus*. It is the sentence of that great Man, and therefore to be embraced by us, especially on this occasion; because it was immediately after he had expresly instanc'd in *Celatura & Sculptura*, that of carving and Engraving; for it is worth the observation, that the Ages which did most excel in *Eloquence*, did also flourish most in the *Arts*, as in the time of *Demosthenes* and the same *Cicero*; and as they appear'd so they commonly vanish'd together; and this remark is universal.

De Orat. 1.

But now for close of all, and to verifie the admirable use which may be deriv'd

from

from this incomparable Art above the rest, let us hear what the learned Abbot of Villeloin, Monsieur de Maroller has left upon Record in the Memoires of his own life, Anno 1644. after he had made a very handsome discourse (which we recommend to all good Roman Catholiques) concerning Images, upon occasion of a superstitious frequenting of a certain renowned Shrine, pretended to have done Miracles at Paris; but was detected to be an imposture. The passage is thus,

Dieu m' a fait la grace, &c.

I am (saith he) greatly obliged to God, that though I have ever had a singular affection to Images, I was never in my life superstitious; I have yet made a collection so prodigious, that they amount to no less then *seventy thousand* (he adds afterwards ten thousand more) but they are all *Copper-cuts* and engravings of all sorts of Subjects imaginable. I began to be addicted to this kind of Curiosity but since the year 1641; but have so cherish'd the humour, that I may truly affirm, without the least exaggeration, that I have some prints of all the *Masters* that are a-

ny; where to be found; as well *Grovers*, as *Designers* and *Inventors*, to the number of above four hundred; And these are ranged in books of *Charts*, and *Mappes*, *Caligraphy*, *Architecture*, *Fortification*, *Tactick*, *Sieges*, *Circumvallations*, *Retreats*, *Single Combats*, *Naval Fights*, *Maritime Pieces*, *Landskips*, *Townes*, *Castles*, *Seas*, *Rivers*, *Fountains*, *Rocks*, *Gardning*, *Flowers*, *Beasts*, *Perspective*, *Clothes*, *Braches*, *Machines*, *Goldsmiths Works*, for *Joyners*, and *Workers* in *Iron*, *Copper*, *Embroydering*, *Laces*, *Grotesque*, *Animals*, *Habits of several Countries*, *Anatomies*, *Portraitures*, *Cartouches* and *Compartiments*, *Antiques*, *Bas-relievi's*, *Statues*, *Catapalcos*, *Tombs*, *Epitaphs*, *Funeral pomps*, *Entries*, *Cavalcades*, *Devises*, *Medailles*, *Emblems*, *Ships*, *Cabinet pieces*, *Trees*, *Fruits*, *Stones*, *Dances*, *Comedies*, *Bacchanalias*, *Huntings*, *Armories*, *Tournaments*, *Massacres*, *Executions*, *Torments*, *Sports*, *Heroic and Moral Fables*, *Histories*, *Lives of Saints*, *and Martyrs*, *pieces of the Bible*, *Religious Orders*, *Theses*, and above ten thousand *Portraicts* of renowned *Persons*, without counting (amongst these) above fiscore Volums of *Masters* whose names he there enumerates Alphabetically. This Curiosity (sayes he) I affected from

from my youth, but did not much cultivate till of late years, preferring it even before paintings themselves (for which yet I have infinite esteem) not only for that they are more proportionable to my purse; but because they better become our *Libraries*: so that had we a dosen only, that were curious of these Collections in *France*; especially amongst persons of condition (such as *Monsieur de l'Orme*, the late *Monsieur de la Mechinier*, &c.) *Taille-Douces* would come to be extraordinary rarities; and the Works of *Lucas Dayer*, *Marke Antony*, and the *Polite Masters* which are now sold at four or five hundred Crownes a piece, would be then valu'd at three times as much; a thing incredible, did not experience convince us of it; those who are touch'd with this kind of affection, hardly ever abandoning it, so full of charmes, variety and instruction it is. Truly, me thinks, that all *Princes* especially, and great Men should be stored with these works, preferrable to a World of other trifling Collections, and less fruitfull; as comprehending so many considerable, remarkable things, and notices of almost all sorts of subjects imaginable. Thus far the Learned *Abbot*.

But

But it leads us yet farther, when we seriously reflect, how capable this *Art* is above all other whatsoever, to insinuate all sorts of *Notions* and things into *Children*, and be made an Instrument of *Education* superiour to all those *Abstracted termes*, and *secondary intentions* wherewith *Masters* commonly torment and weary their tender and weak Capacities: And this we have discover'd by much experience, and could here produce examples beyond beliefe in a Child at present not six years old, who does both know, and perfectly comprehend, such things and Actions as hardly any at sixteen, some at twenty have yet attained, who pursue the common Method of our *Grammar Schooles*, without these aids, and advantages: For, since *Nihil est in Intellectu, quod non prius fuit in sensu*; and, that as the *Poet* had well observ'd.

Aristot.

Horat.

Segnius irritant animos demissa per Aurem
Quam quæ sunt Oculis subjecta fidelibus—.

What can there be more likely to informe and delight them, *dum animus majora non capit*, then the pictures and representations of those things, which they

are

are to learn? We did mention before the *Hieroglyphical Grammar* published by *Dr. Couvay*; and it is well known, how *Eilhardus Lubinus* in an *Epistle* to the *Duke* of *Stetin*, has celebrated and contriv'd an Institution of youth by this *Art*: Such as was also the Design of that Prodigie of a Man, *La Martelay*, who had already collected and digested such a choice number of *cuts*, and so universall, as by which he more then pretended (for he really effected it) to teach all the *sciences* by them alone, and that with as much certitude, and infinite more expedition, then by the most accurate method that was ever yet produced: What a *specimen* of this *Jo. Amos Commenius* in his *Orbis sensualium pictus* gives us in a *Nomenclator* of all the Fundamental things and Actions of Men in the whole World, is publick, and I do boldly affirm it to be a piece of such excellent use, as that the like was never extant; however it comes not yet to be perceived: A thousand pitties it is, that in the Edition published by Mr. *Hoole*, the *cuts* were so wretchedly engraven: I do therefore heartily wish that this might excite some gallant and publick minded person, to augment and pro-

proceed farther upon that most usefull design, which yet comes greatly short of the perfection it is capable of, were some additions made, and the *prints* reformed and improved to the utmost, by the skillfull hand of some rare Artist. In the mean time, what a Treasury of excellent things might by this expedient be conveyed, and impressed into the *waxen Tables* and Imaginations of *children*; seeing, there is nothing more preposterous, then to force *those* things into the *Eare*, which are *visible*, and the proper objects of the eye, For *picture*, is a kind of *Universal Language*, how diverse soever the tongues and vocal expressions of the several *Nations* which speak them may appear; *Solet enim pictura tacens loqui, maximeque prodesse*, as *Nazianzen* has it.

So as if ever, by this is that long sought for Art most likely to be accomplish'd: Nor can any words whatever hope to reach those descriptions, which in a numberlesse sort of things, Picture do's immediately, and as it were at one glance, interpret to the meanest of capacities: For instance, in our *Herbals*, books of *Insects*, *Birds*, *Beasts*, *Fishes*, *Buildings*, *Monuments*, and the rest which make up the *Cycle* of the Learned *Abbot*; some of them haply never seen before,

fore, or so much as heard of, as *Ælian* does upon occasion ingeniously acknowledge! And what do we find more frequent amongst the Antient, then the Images of their *Heros* and Illustrious predecessors? such as *Atticus*, and *Marcus Varro* collected; all which consider'd, we do not doubt to affirm, that by the application of this *Art* alone, not only *Children*; but even *Strippling*s well advanc'd in Age, might receive incredible advantages, preparatory to their entrance into the *Schoole Intellectual*, by an Universal, and choice Collection of *prints* and *cuts* well design'd, engraven and dispos'd, much after the manner and method of the above nam'd *Villalpan*, which should contain, as it were, a kind of *Encyclopædia* of all intelligible, and memorable things that either are, or have ever been *in rerum Natura*. It is not to be conceived of what advantage this would prove for the Institution of *Princes* and Noble Persons, who are not to be treated with the rudest difficulties of the vulgar *Grammar Schooles* only, and abstruser *Notions* of things in the rest of the *Sciences*, without these Auxiliaries; but to be allur'd, and courted into knowledge, and the love of it by all such subsidiaries and helps as may best represent it to them in *Picture*, *Nomenclater*,

mendator, and the most pleasing descriptions of *sensual Objects*, which naturally slide into their fluid, and tender apprehensions, speedily possessing their memories, and with infinite delight, preparing them for the more profound and solid studies.

Seneca indeed seems to refuse the *Graphical sciences* those advantages which others of the *Philosophers* have given to them amongst the most *Liberal*, as reckoning them somewhat too voluptuary for his *Stoical* humour: yet did *Socrates* learn this very Art of Carving of his Father; *Diogenes* drew the picture of *Pluto*; and the Orator *Messalla* commends it most highly: But what more concernes our present instance, is, that it was by the approbation of the great *Augustus* himself, that *Q. Podius* the *Mute* should be diligently taught it: We could tell you of a person of good Birth in *England*, who (labouring under the same imperfection) does express many of his conceptions by this Art of *Drawing* and *Designing*: And if (as 'tis observ'd) it furnish us with *Maximes* to discern of general Defects and Vices, especially, in what relates to the proportions of humane bodies, it is certainly not to be esteem'd so inconsiderable as by many it is. *Polygnotus* could express the *Passions*, and *Aristides* the very interiour motions of the soul, if we will believe what is recorded:

ded: But whither it advance to that prerogative; that we read of for certain, (as to our presence for the *Education of Children*) that when *L. Paulus* demanded of the Conquer'd *Athenians a Philosopher* to instruct his little ones, they prefer'd one *Metrodorus* an excellent *Painter* before any of the rest: What *Quintilian* sayes of *Euphranor* is sufficiently known; and if some great *Princes* have not disdain'd to take the *Pencil* in the same hand in which they sway'd the *Scepter* and the *Sword*; and that the knowledge of this divine *Art* was usefull even to the preservation of the life of an *Emperor* (for such was that *Constantinus Porphyrogenitus*) it is not without examples sufficient to support the dignity of these *Arts*, that we have with so much *zeal*, recommended them to *Princes* and Illustrious Persons. Luitprand. hist.

And now we have but one thing more to add before we conclude this Chapter, and it is for caution to those who shall make these Collections for curiosity and ornament only, That where we have said all that we can of *This*, or any other particular *Art*, which may recommend it to the favour, and endearment of great persons; our intention is not, that it should so far engage them in its pursuit, as to take from the nobler parts of life, for which there are more sublime and worthy

worthy objects; but, that with this (as with the rest which are commendable, innocent, and excellent Company) they would fill up all such spaces, and opportunities, as too often lye open, expose and betray them to mean complyances, and lesse significant diversions? For *these* was *Aratus* a great Collector, nor less knowing in the judgement of Pictures; so was *Vindex* and many others.

Statius Vind. Herc. Epitrapez.

... Namque hæc quoties Chelyn exuit ille
Desidia est, hic Aonius amor avocat amris.

He allowes himself these relaxations only when he is tyred with the more weighty affairs and concernments: Finally, that they would universally contend to do some great thing, as who should most merit of the *Sciences*, by setting their hands to the promotement of experimental, & usefull knowledge, for the universal benefit, & *good* of Mankind.

This, this alone, would render them deservedly honorable indeed; and add a lustre to their Memories, beyond that of their *Painted Titles*, which (without some solid Virtue) render but their defects the more conspicuous to those who know how to make a right estimate of things, and, by whose *Tongues*, and *Pens* only, their *Trophies* and *Elogies* can ever hope to surmount, and out-last the vicissitudes of fortune.

CHAP.

CHAP. VI.

Of the new way of Engraving, or Mezzo Tinto, *Invented, and communicated by his Highnesse Prince* RUPERT, Count Palatine of Rhyne, *&c.*

WE have already advertis'd the *Reader* in one of our *Præliminaries*; why we did omit what had been by us prepar'd for the Accomplishment of the more *Mechanical* part of the *Chalcographical* Art; but it was not out of the least Design to abuse him in the *Title* at the Frontispiece of this *History*; since we believed he would most readily commute for the defect of a *Mystery* so vulgar, to be gratified with another altogether *Rare, Extraordinary, Universally approv'd of, admired by all which have consider'd the effects of it, and, which (as yet) has by none been ever publishd.*

Nor may I without extraordinary ingratitude, conceal that Illustrious *Name* which did communicate it to me; nor the obligation which the *Curious* have to that

heroic *Perſon* who was pleas'd to impart it to the *world*, though by ſo incompetent, and unworthy an inſtrument.

It would appear a *Paradox* to diſcourſe to you of a *Graving* without a *Graver*, *Burin*, *Paint*, or *Aqua Fortis*; and yet a *Print* perform'd without the aſſiſtance of either: That what gives our moſt perfect and dexterous *Artiſts* the greateſt trouble, and is longeſt finiſhing (for ſuch are the *hatches*, and deepeſt ſhadowes in plates) ſhould be here the leaſt conſiderable, and the moſt expeditious; That, on the contrary, the Lights ſhould be in this the moſt Laborious, and yet perform'd with the greateſt facility: That what appears to be effected with ſo little Curioſity, ſhould yet ſo accurately reſemble what is generally eſteem'd the very greateſt; viz. that a *print* ſhould emulate even the beſt of *Drawings*, *Chiaro e Scuro*, or (as the *Italians* term it) pieces of the *Mezzo Tinto*, ſo as nothing either of *Vago da Capri*, or any of thoſe other *Maſters* who purſu'd that attempt, and whoſe works we have already celebrated, have exceeded, or indeed approch'd; eſpecially for that of *Portraits*, *Figures*, tender *Landſkips*, and *Hiſtory*, &c. to which it ſeems moſt appropriate, and applicable.

This Obligation then we have to his *Highnes* PRINCE RUPERT, *Count Palatine* of *Rhyne*, &c. who has been pleas'd to cause the *Instruments* to be expressly fitted, to shew me with his own hands, how to manage, and conduct them on the *plate*, that it might produce those effects I have so much magnified, and am here ready to shew the World, in a piece of his own Illustrious *touching*, which he was pleas'd to honour this *work* withall, not as a Venal addition to the price of the book (though for which alone it is most valuable) but a particular grace, as a *Specimen* of what we have alledged, and to adorn this present *Chapter*.

It is likewise to be acknowledged, that his *Highnes* did indulge me the Liberty of publishing the whole manner, and address of this new way of *Engraving* with a freedome perfectly generous, and obliging: But, when I had well consider'd it (so much having been already expressed, which may suffice to give the hint to all ingenious persons how it is to be perform'd) I did not think it necessary that an *Art* so curious, and (as yet) so little vulgar (and which indeed does not succeed where the *Workman* is not an accomplished *Designer*,

and has a competent talent in painting likewise; was to be prostituted at so cheap a rate, as the more naked describing of it here, would too soon have expos'd it to.

Upon these considerations then it is, that we leave it thus *Enigmatical*; and yet that this may appear no disingenuous *Rodomontade* in me, or invidious excuse, I profess my self to be alwayes most ready (*sub sigillo*, and by his *Highnesse* permission) to gratifie any *curious*, and worthy Person, with as full, and perfect a *Demonstration* of the entire *Art*, as my talent, and addresse will reach to; if what I am now preparing to be reserv'd in the *Archives* of the ROYAL SOCIETY concerning it, be not sufficiently instructive.

FINIS.

AN ADVERTISEMENT

THere *is a Treatise of* Monsieur du Bosses *in* French, *concerning* Etching *in* Aqua Fortis, *Construction of the* Rolling Press, *&c. which (with some improvement of the* Method*) I did long since interpret, and deliver to the* Royal Society, *in obedience to their Commands: It was my intention to have added it to this* History *of mine, as what would have render'd it a more accomplish'd Piece; but, understanding it to be also the design of Mr.* Faithorn, *who had (it seems) translated the first part of it, and is himself*

himself by Profession a Graver, *and an excellent* Artist; *that I might neither anticipate the* Worlds *expectation, nor the* Workmans *pains, to their prejudice, I desisted from printing my* Copy, *and subjoyning it to this* discourse. *In the mean time, it is to be acknowledged, that the* Author *thereof, has discover'd his skill so honestly, and intirely, that there seems nothing more desirable, as to that particular: And I could wish with all my heart, that more of our* Workmen, *would (in imitation of his laudable example) impart to us what they know of their several* Trades, *and* Manufactures, *with as much Candor and integrity as* Monsieur Bos *has done. For what could so much conduce to their profit and Emolument? when their several* Mysteries *being subjected to the most*

most accurate Inſpection and Exa-
men of the more polite, and enqui-
ring Spirits, they ſhould return to
their Authors again ſo greatly re-
fin'd and improved, and when
(through this means alſo) PHI-
LOSOPHY her ſelf, might hope to
attain ſo conſiderable a progreſs to-
wards her ultimate Perfection.